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EXCHANGE HALL, BLACKBURN.

THE PHILHARMONIC SOCIETY'S SECOND CONCERT.

THE MESSIAH

Will be rendered on WEDNESDAY, December 19, 1888.

BAND AND CHORUS OF TWO HUNDRED AND FORTY.

PRINCIPALS:

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Signor FOLI.

Conductor, Mr. TATTERSALL, Professor of Music, Organist at St. Peter's, Blackburn.

BOURNEMOUTH PHILHARMONIC SOCIETY.

President: Dr. A. C. MACKENZIE.

Vice-President: J. MORANT, Esq.

Conductor, Signor G. D. LA CAMERA.

TWO GRAND PERFORMANCES OF

HANDEL'S MESSIAH

WILL BE GIVEN IN THE

NEW TOWN HALL, BOURNEMOUTH,

On WEDNESDAY, DECEMBER 19, at 3 and 8 o'clock.

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Band and Chorus of 250 Performers.

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MORNING: Stalls, 7s. 6d.; Reserved Seats, 5s. and 3s. 6d.; Unreserved, 2s.

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NOVELLO'S ORATORIO CONCERTS.

CONDUCTOR: Dr. MACKENZIE.

THE season will consist of SIX CONCERTS to be given at ST. JAMES'S HALL. On December 6, **JUDITH**; December 18, **MESSIAH**; January 23, 1889, **ELIJAH**; February 26, **THE DREAM OF JUBAL**, &c.; March 19, **THE LIGHT OF ASIA**; April 9, **SAUL**.

JUDITH, by C. H. PARRY, Thursday Evening, December 6 (for the first time in London). Miss ANNA WILLIAMS, Madame PATEY, Mr. LLOYD, and Mr. PLUNKET GREENE. Conductor, Dr. MACKENZIE.

THE MESSIAH, Tuesday Evening, December 18. Mrs. HUTCHINSON, Madame ANTOINETTE STERLING, Mr. LLOYD, and Mr. SANTLEY. Conductor, Dr. MACKENZIE.

NOVELLO'S ORATORIO CONCERTS.—Prices of admission to each Concert: Stalls, 10s. 6d.; Balcony, 5s.; Admission, 2s. 6d. Subscriptions for the Six Concerts: Stalls, £2 2s. 6d. Subscribers' names received by Messrs. Novello, Ewer and Co., 1, Berners Street, W., and 50 and 51, Queen Street, Chancery Lane, E.C.; the usual Agents; and by Basil Tree (Austin's ticket office), St. James's Hall, Piccadilly.

GRESHAM HALL, BRINTON.—Messrs. HANN'S CHAMBER CONCERTS (Third Series). Third and last Concert, December 12, 1888, 8 p.m. Programme:—Quartet in F, No. 82 (Op. 77), Haydn; Sonata in A, No. 17, Pianoforte and Violin, Mozart; Sextet in B flat (Op. 18), Brahms; Violoncello Solos.

MENDELSSOHN SCHOLARSHIP, founded in honour of the memory of Felix Mendelssohn Bartholdy, for the education of musical Students of both sexes. A Scholarship of the value of £80 per annum, subject to renewal, is now VACANT. Candidates between the ages of 16 and 21, being single and natives of or domiciled in Great Britain or Ireland, should apply in writing (enclosing testimonials and certificate of birth) to the Hon. Secretary (address as below), on or before December 15 next. In awarding the Scholarship, preference will be given to talent in composition, specimens of which should be sent with the applications. Copies of the rules may be had from the Hon. Secretary.

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(THE CHURCH OF ENGLAND UNIVERSITY OF UPPER CANADA.)

The next ANNUAL EXAMINATIONS for the Degree of BACHELOR OF MUSIC will be held simultaneously in TORONTO and LONDON in Easter week, 1889. Women are admissible to these Examinations.

For particulars apply to REV. E. K. KENDALL, D.C.L., Registrar for England, Southsea.

MR. ABDY WILLIAMS' AMATEUR ORCHESTRA will meet on WEDNESDAY EVENINGS, at Messrs. Angelo's School of Arms, 32, St. James's Street, S.W., commencing on WEDNESDAY, January 16, 1889. Subscription, One guinea for twelve meetings. Full particulars on application at 11, Cathcart Road, S.W.

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MISS ALMA HALLOWELL (Soprano), Medalist
R.A.M., pupil of Signor Manuel Garcia, and Miss FLORENCE HALLOWELL (Contralto) can accept Engagements, Oratorios, Operatic Recitals, Miscellaneous Concerts. Address, Barksland, Halifax, Yorkshire.

MISS HATTIE HICKLING (Soprano) begs to
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MISS HONEYBONE (Soprano) is now booking
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MR. ARTHUR CASTINGS (Principal Tenor,
Hereford Cathedral) engaged: October 5, Malvern, Ballads;
15, Cardiff, Ballads; 18, Ladbury, Ballads; 31, Cardiff, Morning Concert,
"Hymn of Praise"; Evening, "Hymn of Praise"; November 1, Cardiff,
Ballads; 15, Hereford, Morning Concert; Newport, Evening, Ballads;
22, Cirencester, Sacred Selections; 27, Hereford, Ballads; 29, Aber-
gavenny, Ballads; December 3, Hereford, "Samuel"; 11, Grimsby,
"Calirhoe"; 19, Hereford, "12th Mass." Engagement pending with
Nottingham, Newport, Kingston, and others. For terms, vacant dates,
press criticisms, address, Cathedral, Hereford.

MR. G. BANKS (Tenor) requests that all com-
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Cathedral, Hereford.

MR. AND MRS. HENRY BEAUMONT (Mdm. Adelaide Mullen) on tour in America with Mr. Ludwig, return end of January. Business communications to Mr. Vert, 6, Cork Street, W.; or, to Mr. Beaumont, care of Messrs. Novello, Ewer and Co., 21, East 17th Street, New York.

MR. SINCLAIR DUNN (Scottish Tenor). "Mr. Dunn's rendering of 'Thou shalt break them' was the most finely sung piece of the whole evening." Address, 62, Berners St., W.

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MR. JAMES GAWTHROP (Tenor), Gentleman of Her Majesty's Chapel Royal, St. James's, begs that all communications be addressed to 34, Priory Park Road, Kilburn, N.W.

MR. HOLBERRY HAGYARD (Engaged): Stanstead, November 22 (Ballads); Guildford, 28 ("Elijah"); December 4, Bedford ("Light of the World"); 6, Holmfirth ("St. Paul"); 7, Cambridge; 11, Llanelli ("St. Paul"); 13, Diss ("Holy City"); 18, Braintree ("Messiah"); 19, Gainsboro' ("Judas"); 20, St. Ives ("Judas"); 1889: Stockport ("Messiah"); St. Neots (Ballads); Leeds ("Creation"); Bury ("St. Paul"); Huddersfield ("Messiah"). At liberty on Boxing Day and New Year's Day. Address, Principal Tenor, Trinity College, Cambridge.

MR. JOSEPH HEALD (Tenor) requests that all communications respecting Engagements may be addressed to his residence, 23, Endlesham Road, Balham, London, S.W.

MR. LLOYD JAMES (Tenor), having taken up his residence in London, is at liberty for Concerts and Oratorios. Address, Eaton Lodge, Commercial Road, Peckham, S.E.

MR. ALFRED KENNINGHAM (Tenor) of St. Paul's Cathedral, is booking Engagements for Oratorios and Concerts. The following are booked for the present month: "Creation," Belfast; "Last Judgment," St. Paul's Cathedral; "Hymn of Praise," Marylebone Church; "Golden Legend," Leamington; "Messiah," Kettering; "Messiah," Maidstone; Ballads, Chelsea; "Creation," Surbiton; "Creation," Ulverston; Oratorio Selections, Kendal; "Creation," Richmond; "Messiah," Ealing, Dean, &c. For vacant dates, address as above; or, Grovedale, Parsons Green, S.W.

MR. ALFRED KENNINGHAM can provide SOLO CHOIRBOYS, trained by himself, for Advent performances of Spohr's "Last Judgment" or Church Festivals, Concerts, Banquets, &c. Efficiency guaranteed. Address, as above.

MR. WILLIAM KNIGHT (Tenor) requests that all communications respecting Oratorios, Concerts, Masonic Banquets, &c., be sent to his new address, 481, Manchester Road, Bradford.

MR. S. THORNBOROUGH (Tenor). *Réper-toire*: "Andromeda," "Redemption," "Elijah," "Creation," "Messiah," "Judas Macabaeus," Rossini's "Stabat Mater," "Acis and Galatea," Masses, &c. Address, 17, Tennyson Street, Upper Brook Street, Manchester, and 125, Montague Street, Blackburn.

MR. PERCY PALMER (Tenor) desires that all Communications for Engagements be addressed to his residence, 7, Peterboro' Villas, Fulham; or, N. Vert, Esq., 6, Cork Street, W.

MR. RICHARD R. WILSON (Tenor) is again at liberty for Oratorio, Ballad, and other Concerts. For terms and particulars, address, Grange Road, West Hartlepool.

MR. A. FOWLES (Baritone) is open for Oratorios, Operatic Selections, and Ballad Concerts. For terms, Press notices, &c., address, care of Mr. Sexton, 417, West Strand.

MR. ROBERT GRICE (Baritone), St. Paul's Cathedral Choir, begs to announce that he is at liberty to accept Engagements for Oratorios, Ballad and Miscellaneous Concerts, &c., and has already booked Engagements at the following places:—Leicester ("Stabat Mater"); Twickenham (Ballads); Huddersfield ("Elijah"); Highbury (Ballads); Peckham (Ballads); Freemasons' Hall (Ballads); Camden Town (Ballads); Camberwell ("St. Mary Magdalen" and "Crusaders"); Oxford ("Daniel"); New Cross (Ballads); Birmingham (Subscription Concerts); Hornsey (Ballads); Ekeston ("Creation"); Bournemouth ("Rose of Sharon"); Bradford ("Light of the World"); Leicester (Ballads); Bury, Lancs. ("Here-ward"); Belfast ("Creation"); City ("Last Judgment"); Kentish Town (Ballads); High Wycombe (Sacred Selection); Hebdon Bridge ("Messiah"); Melton Mowbray (Selections); Northampton ("Elijah"); Glasgow ("Messiah"); Banbury (Ballads); Brockley ("Fall of Babylon"); Highbury (Berlioz's "Faust"); Cheltenham ("Stabat Mater" and "Saul"); Finsbury Choral ("St. Mary Magdalen" and "Bride of Dunderkron"); West Bromwich ("Golden Legend"); Bradford (Ballads), &c. For references and terms, address, 8, Ringcroft Street, Holloway, N.; or, care of N. Vert, Esq., 6, Cork Street, Burlington Gardens, W.

MR. E. JACKSON (Baritone) accepts Engagements for Oratorios, Concerts, Dinners, &c. For terms and vacant dates, address, Principal Bass, New College, Oxford.

MR. F. ST. JOHN LACY, Professor of Singing and Baritone Vocalist, begs to announce his CHANGE of ADDRESS to 151, Sloane Street, Belgravia, S.W., where all future communications regarding Concerts, At Homes, or Pupils should be addressed.

MR. F. W. PARTRIDGE (Baritone), Associate of the Royal College of Music, can accept engagements for Oratorios and Concerts as Vocalist or Accompanist. Address, 2, St. George's Villa, Beckenham.

MR. J. BROWNING (Principal Bass), Leeds Parish Church. December Engagements: 1, Sheffield ("Acis and Galatea"); 3, Armley; 4, Leeds ("Last Judgment"); 17, Bromley ("Messiah"); 18, Ripon ("Creation"); 25 and 26, Farsley; 30, Pudsey ("Messiah"). Others pending. For Oratorios, Concerts, &c., address as above.

MR. JAMES W. CLOUGH, of the Manchester and Provincial Concerts, and Solo Bass, Parish Church, Burnley, is open for Oratorios, &c. Press notices, &c., on application, 56, Curzon Street, Burnley.

MR. THOMAS KEMPTON (Bass), of St. Paul's Cathedral. Engagements booked for the current month: City (Ballads); Peckham (Ballads); Brockley ("Creation"); Plumstead (Ballads); City ("Last Judgment"); Croydon (Ballads); Bermondsey Town Hall ("Messiah"); St. Leonard's ("Last Judgment"); Exeter ("Joshua"); Forest Gate ("Messiah"); Reading (Selection, "Acis"); Liverpool ("Messiah"); Highgate ("Samson"); Chalk Farm (Ballads); City (Ballads). 67, Perthshire Road, Highbury New Park, N. N.B.—Quartet parties provided for Oratorio, Ballads, and Classical Concerts, Church Festivals, Masonic Banquets, &c., &c. Also a String Quartet; Leader, Mr. Gibson.

MR. W. BELL KEMPTON (Bass), of St. George's Chapel and H.M. Private Chapel, Windsor Castle, for Concerts, Banquets, &c. Quartet Party provided. For terms, address St. George's Chapel, Windsor Castle.

MR. AND MRS. WALLIS A. WALLIS (Bass and Mezzo-Soprano). Oratorio and Concert Parties provided. On tour in Scotland in January. For dates and Press notices, address, Willow Lodge, Leeds.

MISS NELLIE LEVEY (Vocalist and Guitarist), having returned from the Continent, has resumed her teachings and engagements. Address, by letter, 12, Red Lion Square, Holborn.

MDLLE. ZARA, L.C.M., will sing for Organ Recitals and Charity Concerts. No expenses. 1, Flanders Road, Bedford Park.

MR. J. COCKERILL, Harpist, of the Orchestra of Mr. Stockley, and the Birmingham Festival Choral Society, accepts Engagements for Solos, or Oratorios, Cantatas, &c. Address, 147, Brighton Road, Spark Brook, Birmingham.

SIGNOR NICOLA COVIELLO (the Popular Cornet Soloist, Royal Italian Opera, Promenade Concerts, &c.) is now booking Concert engagements (London, suburbs, and provinces). Immensely successful at Promenade Concerts with "The Lost Chord," Levy's "Whirlwind," &c. 5, Sudbourne Road, Brixton.

OBOE and COR ANGLAIS.—A Gentleman is open for Engagements at Concerts, &c. Terms, 10s. 6d., including one rehearsal. Address, H. E., Novello and Co., 1, Berners St., W.

WALTER THOMAS BARKER, A.R.A.M., Harpist, 49, Ebury Street, Belgravia, S.W. Open for engagements, At Homes, Receptions, Orchestral, &c.

THE EDINBURGH PROFESSIONAL ORCHESTRA (Third Season) have booked engagements for Oratorios, Cantatas, and Orchestral Concerts in nearly all parts of Scotland. For vacant dates, terms, &c., apply, the Secretary, Mr. James Macgowan, 5, Broughton Place, Edinburgh. Any number of performers, from String Quintet to Full Orchestra.

TO CONCERT-GIVERS and others.—MADAME THE and the MISSES PORTER (The London Lady Quartet). Engagements: November—Southampton, Southsea, and District; December—Bath, London, &c.; January—Sussex; February—Midlands, Yorkshire, Lancashire; March—Newcastle-on-Tyne and District. A few vacant dates. 37, Formosa Street, Maida Hill, W.

MR. CHARLES CHILLEY begs to notify that his address is now 4, HENRY ROAD, FINSBURY PARK, N.; or, Mr. Vert, 6, Cork Street, Burlington Gardens, W.

J. EDWARD HAMBLETON (Violoncellist) begs to announce his REMOVAL to 121, Albany Street, N.W.

HARP LESSONS.—MISS DIXON, ex-Scholar of the Royal College of Music and Pupil of Mr. John Thomas (Harpist to her Majesty the Queen), gives Harp Lessons and accepts engagements for Concerts and At Homes. Special arrangements made for Schools. Address, 82, Talbot Road, Dayswater, W.

A MATEURS desirous of QUARTET, QUINTET, TRIO, or DUET PRACTICE with professional players, on moderate terms, should communicate with A.R.A.M., 21, Mornington Road, N.W.

MR. CHARLES FRY'S RECITALS: MERCHANT OF VENICE (with Sullivan's Music), ATHALIE, ANTIGONE, EDIPUS, PRECIOUSA, &c. Elocution Lessons: Croydon Conservatoire (Mondays); Hampstead Conservatoire (Wednesdays) Private Lessons. Belmont, Blenheim Gardens, Willesden Park, N.W.

MISS CLARA TITTERTON, Associate and Silver Medalist, R.A.M., First Class Certificate Society of Arts, &c., receives PUPILS for the VIOLIN and PIANOFORTE on moderate terms. Lessons given at pupils' own residences. Schools attended. Miss Titterton also accepts engagements for Concerts and At Homes. 38, Agate Road, The Grove, W.

MR. FRANK FREWER (Organist, St. James's, Garlickhithe, City), teaches the ORGAN, PIANOFORTE, &c. 6, Wilnot Place, Rochester Road, Camden Road, N.W.

VOICE PRODUCTION and SINGING. Mr. FREDERICK BIRCH receives PUPILS at 221, Temple Chambers, E.C.1; and at 4, Downs Road, Clapton.

MR. W. C. AINLEY, Mus. Bac., Cantab. (1884), teaches HARMONY, COUNTERPOINT, &c., by Correspondence. Terms moderate. New House, Mirfield, Yorkshire.

DR. ALLISON instructed by Post Candidates who passed the following EXAMINATIONS.—MUS. DOC., OXON., MUS. D., DUBLIN, MUS. BAC., Oxford, Cambridge, Dublin, and London; Cambridge Preliminary Mus. B. (including the 1st in the 1st class two years); Oxford 1st Mus. Bac., 1888; L.R.A.M. (London), 1888; Local R.A.M. "With Honours," 1888; N.S.P.M. 1888, F.G.O. 1888, F.C.O., A.C.O., Toronto (one Doc. and 21 in 1st, 2nd, and Final Bac., several 1st Class, 1888). More than 250 Certificates, Degrees, &c., have been gained by Dr. ALLISON'S Pupils at Musical Examinations, and they won the GOLD MEDALS for excellence in Harmony, Counterpoint, and Plan or Design at Manchester in 1885, 1886, and 1887. Harmony, Counterpoint, Orchestration, and Revision of Musical Compositions by Post to Correspondents anywhere. Personal instruction in Singing, Organ, and Pianoforte. Cambridge House, 68, Nelson Street, Manchester.

MR. J. PERCY BAKER, A.R.A.M., teaches HARMONY, COUNTERPOINT, &c., by post, and prepares Candidates for Musical Examinations. Lessons in Pianoforte or Theory, &c., given at own or pupil's residence, or at 84, New Bond Street, W. Organ lessons. For terms, address, Willersley House, Wellington Road, Old Charlton.

MR. GEORGE J. BENNETT is prepared to receive PUPILS in HARMONY, COUNTERPOINT, &c. Address, 1, Berners Street, W.

BETTINA (Honorary Associate of the St. Cecilia Academy of Rome, and Diplôme Pupil of Henselt, St. Petersburg) gives LESSONS in the METHOD and TECHNIQUE of the latter. Address, Miss Bettina Walker, 25, York Place, Portman Square, W.

MR. W. BLAKELEY, Mus. Bac., Trin. Coll., Tor. Candidates successfully prepared by Post for Musical Examinations. Terms moderate. 23, Gillespie Crescent, Edinburgh.

MR. EDWARD BROMELL (Professor, London Academy of Music) gives LESSONS in HARMONY, COUNTERPOINT, &c., personally and by correspondence. Classes' Compositions revised. 16, Meynell Road, South Hackney, E.

MR. ARTHUR CARNALL, Mus. Bac., Cantab., gives LESSONS in HARMONY, &c., by Post. 9, Avington Grove, Penge, S.E.

DR. CROW, of Ripon Cathedral, teaches HARMONY, COUNTERPOINT, FUGUE, &c., by Correspondence.

MR. JOHN GREIG, M.A., Mus. Bac., F.C.O. (passed Exam. for Mus. Doc., Oxon., 1887), teaches HARMONY, COUNTERPOINT, and FUGUE by CORRESPONDENCE. Coached successfully for final Mus. Bac., Oxon., 1886. Address, 7, Scotland Street, Edinburgh.

MR. T. HEMMINGS, Mus. Bac., Oxon., L.Mus. T.C.L., gives LESSONS in HARMONY, COUNTERPOINT, &c., and prepares Candidates for Musical Examinations by Post. Address, Sheppard Street, Stoke-on-Trent.

MR. F. J. KARN, Mus. Bac., Cantab., gives LESSONS by Post in HARMONY, COUNTERPOINT, &c., and prepares for Musical Examinations. Latest successes: L.Mus. T.C.L. (including candidate with highest number of marks), and A.Mus. T.C.L. July, 1888; F.C.O. and A.C.O., 1888; F.G.O., 1888; Mus. Bac., Toronto, 1887, First, Second, and Final Examinations, with First on List in Final; and 1888, several First Class; A.R.C.M., 1887; Senior Local R.A.M. and T.C.L. in Honours. Terms very moderate. Address, Cobham, Surrey.

MR. HERBERT T. LEWIS, Mus. Bac., Oxon., gives POSTAL LESSONS in HARMONY, COUNTERPOINT, &c. MSS. revised. Address, Byars Road, Glasgow.

DR. M. J. MONK (Oxon.), F.C.O., teaches HARMONY, COUNTERPOINT, CANON, FUGUE, INSTRUMENTATION, &c., by Post, and prepares Candidates for University and other Musical Examinations. 20, Marlborough Road, Banbury.

MR. HENRY PIGGOTT, Mus. Bac., Cantab., L.Mus. T.C.L., gives LESSONS by Post in HARMONY, COUNTERPOINT, and other branches of the THEORY of MUSIC. Candidates prepared for Musical Examinations. Terms moderate. Alton, Hants.

MR. R. STOKOE, Mus. Bac., Cantab., F.C.O., gives ORGAN and PIANOFORTE LESSONS. Harmony, Counterpoint, Composition, &c., taught personally or by Post. Terms moderate. 6, East Chapel Street, Mayfair, W.; or, Haldon, Rossiter Road, Balham, S.W.

DR. TAYLOR, F.C.O., F.G.O., L.Mus., prepares CANDIDATES for MUSICAL EXAMINATIONS by Post. Forty-two Degrees, Diplomas, and other Honours, including Mus. Bac., F.C.O., A.C.O., F.G.O., and L.Mus., have been gained by Dr. TAYLOR'S Pupils during the past Three Years. Address, Wolverhampton Road, Stafford.

MR. W. H. TUTT, Mus. Bac., Cantab., L.R.A.M., TEACHES Harmony, Counterpoint, Acoustics, &c., by Correspondence. Latest Successes: Mus. Bac., Final, Cantab., 1889; A.C.O., L.R.A.M., and Mus. Bac., Toronto, 1887 and 1888, First, Second, and Final all in First Class, &c.—Ashburn, Derbyshire.

HERBERT W. WAREING, Mus. Doc., King's College, Cambridge (1886), gives LESSONS in HARMONY, COUNTERPOINT, INSTRUMENTATION, CANON, and FUGUE by Correspondence, and prepares Candidates for University and other Musical Examinations. Address, Dr. Wareing, 70, Bristol Road, Edgbaston, Birmingham.

LESSONS by CORRESPONDENCE in HARMONY, COUNTERPOINT, &c. Dr. BRADIGAN'S System—"Per scripta in absentia." Address, 50, Lewisham High Road, New Cross, S.E.

THOROUGH PREPARATION for C.O. Examination required, with use of Organ for practice, in return for services as Sub or Assistant-Organist. Advertiser has had considerable experience, and could take a full clerical service. Used to a three-manual. City, W. or S.W. Organist, 3, Park Place, Snell's Park, Edmonton.

TO PROFESSORS OF MUSIC, Teachers in Colleges and Schools, &c., wishing to learn the Tonic Sol-fa System. A Course of Nine Lessons will be given at 6, Warwick Lane, London, E.C.4, from Thursday, December 27, to Saturday, January 5, from 3.30 to 5 p.m. Teacher, Mr. L. C. VENABLES. Attention will be directed to the Art of Teaching, and a class of children will be present on one or more days. Fee, 10s.; single lessons, 1s. 6d.

PIANOFORTE and HARMONY LESSONS by a LADY (L.Mus. T.C.L.); also a small Class for the practice of Chamber Music. Licentiate, Novello, Ewer and Co., 1, Berners St., W.

A LADY LICENTIAE (Artist) of the Royal Academy wishes additional PUPILS. 12 lessons, 3 guineas. Concerts, At Homes, and Schools attended. Elyod, Novello, Ewer and Co., 1, Berners Street, W.

LADY DESIRES additional PUPILS for PIANO and HARMONY. Holder of Senior Certificates, R.A.M. and Trin. Coll., and First Class Society of Arts. Schools attended. Terms moderate. Miss Scott, Novello, Ewer and Co., 1 Berners Street, W.

SHEFFIELD SUNDAY SCHOOL UNION.—WHITSUNTIDE, 1889.—The Committee invite contributions of original Tunes (with or without words) suitable for Children's gatherings. A Bonus will be given for each selected tune. To be sent in before January 1, 1889, to Mr. C. B. Hobbs, 53, Brunswick Street, Sheffield.

WHITSUNTIDE and ANNIVERSARY MUSIC. The Committee of the Pudsey and D.S.S. Union offer Prizes of £3, £2, and £1, for the composition of Psalm Tune with Chorus. Compositions send stamped addressed envelope to Mr. Isaac Windsor, Bottom of Hammetton Field, Pudsey, near Leeds.

IN REPLY TO VARIOUS ENQUIRIES, the Libretto of the COMIC CANTATA, advertised in the Musical Times for November, has been negotiated. Any applications respecting similar work, embracing Musical Sketches, &c. (which must come from principals only), may be addressed to "Rex," Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WORDS for SONGS.—SELECTIONS sent on APPROVAL to Composers who are open to purchase same. Moderate terms. A. V. Abercrombie, Portland Road, South Norwood.

ORGAN PRACTICE, tubular pneumatic; three manuals; independent pedals; terms and specification on application. Blennerhasset's Studio, 18, Vernon Street, King's Cross.

ORGAN PRACTICE (in the City). One shilling per hour, upon a complete instrument. Three manuals and independent pedals, &c., blown by engine. Willis, 20, Minorie. ORGAN and PIANO Lessons by Mrs. ELIZABETH STIRLING.

ORGAN PRACTICE.—Three manuals and pedals. One Shilling per hour. The South London Organ Studio, 343, Colindale Lane, close to Brixton Station.

ORGAN PRACTICE and LESSONS.—Three manuals and pedals. Blown by engine. 1s. per hour; 2s. one guinea. Entwistle's Organ Studio, 4, Charles St., Camberwell New Rd.

COLLEGE OF ORGANISTS.

December 4, 1888.—Dr. C. W. PEARCE, F.C.O., will read a Paper on "Modern Treatment of Ancient Ecclesiastical Melodies," to commence at 8 o'clock.

January	8, 1889	...	F.C.O. Examination (Paper Work).
"	9	...	F.C.O. Examination (Organ Playing).
"	10	...	F.C.O. Examination (Organ Playing).
"	11	...	Diploma Distribution.
"	15	...	A.C.O. Examination (Paper Work).
"	16	...	A.C.O. Examination (Organ Playing).
"	17	...	A.C.O. Examination (Organ Playing).
"	18	...	Diploma Distribution.
February	5	...	Lecture.
March	5	...	Lecture.
April	2	...	Lecture.
"	29	...	Annual College Dinner.
May	7	...	Lecture.
June	4	...	Lecture.
July	16	...	F.C.O. Examination (Paper Work).
"	17, 18	...	F.C.O. Examination (Organ Playing).
"	19	...	Diploma Distribution.
"	23	...	A.C.O. Examination (Paper Work).
"	24, 25	...	A.C.O. Examination (Organ Playing).
"	26	...	Diploma Distribution.
"	30	...	Annual General Meeting.

Candidates' Names for the forthcoming Examinations should be sent in on or before January 1.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.

95, Great Russell Street, Bloomsbury.

NEW ORGAN STUDIO, with Three-manual PIPE ORGAN blown by water. Terms for Practice, 1s. per hour. At Smith's Music Depot, 54, London Road, Forest Hill, S.E.

MUSIC COPIED and Drawn from the Full Score, with proper Cues for Engraving; also Songs or other Pieces Transposed, by J. Peck, 36, Southampton Street, Strand, W.C.

MUSIC legibly TRANPOSED or COPIED, at 1d. per folio manuscript page. Copyist, 20, St. Michael's Road, Wallington, Surrey.

CHORAL SCHOLARSHIPS.—VACANCIES at Choir School of St. Mary Magdalene's, Paddington, for SONS of GENTLEMEN. Trial of Voices, December 17. Successful Candidates boarded and educated free, or greatly reduced terms. Apply, at once, to A. H. Godfrey, 10, Delamare Street, Paddington, W.

CHOIR BOYS WANTED, for St. Thomas's, Regent Street, capable of singing solos and reading fairly at sight. Stipend, £12. Letters, stating age and abilities, to A. H. Crowest, 11, Myddleton Square.

YOUNG LADY, with good voice, WANTED, by a Professor of Music in the country, to train and bring out as a Concert Vocalist. Good home. Present pupil has engagements throughout the year. Address, B. A., Novello, Ewer and Co., 1, Berners Street, W.

TWO ALTOS, one TENOR, and one BASS WANTED, for Grosvenor Church, South Audley St., W. Salary, £10. Apply to Rev. Foster Elliott, 64, Mount St., Grosvenor Sq., W.

ALTO WANTED, for St. Augustine's, Honor Oak Park. Salary, £15. Must be good reader. Address, Ernest E. Vinen, St. John's, Southwark, S.E.

ALTO WANTED, for St. Luke's, Redcliffe Square, S.W. Salary, £12. Apply, by letter, to R. T., 60, Barclay Road, S.W.

ALTO and TENOR WANTED, West-End Church. Choral Service; Surplined Choir. Salary, £10 to £15 per annum. Three Testimonials (copies), to Organist, 8, Sheldon St., Paddington.

CHICHESTER CATHEDRAL.—There is a VACANCY in the College of Vicars-Choral or Minor Canons of Chichester Cathedral, and the Dean and Chapter of the Cathedral are desirous of receiving applications for the vacant office. Applications to be sent in before December 20, to Sir Robert Raper, Chapter Clerk, Chichester, who will supply all necessary particulars. It is to be understood that no travelling expenses will be allowed to candidates, whether attending on request or otherwise.

CHICHESTER CATHEDRAL.—There is a VACANCY for a LAY CLERK (Tenor voice). Age under 30. Apply at once to the Rev. The Precentor, Chester.

TENOR and BASS WANTED, for St. Stephen's, Walbrook, E.C. Must be Communicants and good readers. Stipend, £10. Address, with full particulars, H. J. White, 25, Sheen Park, Richmond, Surrey.

TENOR and BASS WANTED, for Choir of St. Peter's, Regent Square, Gray's Inn Road. Communicants. Anglican Music. £8 a year. Address, Vicar, 1A, Russell Square, W.C.

TENOR REQUIRED, at St. Mary Abchurch, Abchurch Lane, City. £12 per annum. Must read well from tenor clef. Services, Sunday, at 11 and 3. Rehearsal, Thursday Evening, at 8. Apply, December 3, 6 to 7 p.m., or December 4, 8.30 to 9.30.

SUNDAY DUTY.—Good ENGAGEMENT required by LADY (Soprano). Trained R.A.M. Experienced. Excellent Reader and Soloist. Excellent testimonials and references. Address, Soprano, care of Mr. Wallis, Stationer, Brixton Road, S.W.

ORGANIST WANTED, after Christmas, for Linden Grove Congregational Church, Peckham Rye. Salary, £20 per annum. Apply, by letter, with testimonials, to Mr. R. Pater-son, 5, The Norlands, East Dulwich Road, S.E.

ST. DAVID'S COLLEGE, Lampeter.—ORGAN EXHIBITION.—The Examination for the above will be held on January 16, 1889. The holder will be required to enter at once upon the duties of Organist in the College Chapel. He must matriculate, and pass in due course the examinations for the degree of B.A. For particulars apply to Professor Culley, M.A.

ORGANIST and CHOIRMASTER (disengaged) desires immediate ENGAGEMENT. Church or chapel near station W. or S.W. Anglican service. Would deputise. Moderate salary. E., 51, Cumberland Street, Pimlico, S.W.

ORGANIST and CHOIRMASTER (32) requires CHURCH APPOINTMENT in London, or northern suburb. Experienced. Excellent references. Disengaged. C. P., 12, Buckingham Road, Wood Green, N.

MR. R. E. PARKER, Organist and Music-master. St. Michael's School, Westgate-on-Sea; late Assistant-Organist, All Saints', Margaret St., will be DISENGAGED at Christmas. Excellent testimonials. Address, St. Michael's, Westgate-on-Sea.

THE ORGANIST of a leading N.W. Church will be DISENGAGED at Christmas; accustomed to Cathedral, Anglican, and Gregorian Services, Organ Recitals, &c. Highly recommended by the Rev. Bonavia Hunt, Mus. Doc., Warden of Trinity Coll., Lon.; and Gordon Saunders, Esq., Mus. Doc. Address, Blewett Foul, 30, Manley Terrace, Kennington Park, S.E.

WANTED, a SITUATION as ASSISTANT-ORGANIST. Four years' experience (three years under an L.R.A.M., F.C.O.); excellent testimonials. Apply, H. A. J., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ORGANIST and CHOIRMASTER seeks an ENGAGEMENT, or as ASSISTANT. Small salary. Address, F. W. H., Novello, Ewer and Co., 1, Berners Street, W.

ORGANIST is open to a HOLIDAY ENGAGEMENT during Christmas Vacation. London preferred, although immaterial. Address, Organum, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

COLONIAL.—ORGANIST, PIANIST, and CONDUCTOR (Orchestral and Choral), of first-class position, wishes to hear of an APPOINTMENT in America or the Colonies. Is a Bachelor of Music; communicant; married. Address, Pythagoras, Messrs. Novello, Ewer and Co., 1, Berners Street, London, W.

WANTED, the position of ORGANIST in a country or suburban church, S.E. of London. Used to a full choral service and has had good experience. First-rate testimonials and references. Address, T. D. A., Messrs. Novello and Co., 80 and 81, Queen Street, E.C.

PIANOFORTE TUNER and TONER WANTED. A permanent situation and good salary offered to a thoroughly competent man. Apply, by letter, stating experience, &c., to Toner, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

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TUNER WANTED, for town; permanent engagement. State full particulars in first letter. Lenex, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, immediately, a good TUNER and REPAIRER of Pianofortes, American Organs, and Harmoniums. Apply, stating age, salary, references, and enclosing photo., Yorkshire, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

FINE TUNER WANTED. Apply to Steinway and Sons, Steinway Hall, Lower Seymour Street, Portman Square, W.

PIANOFORTE TUNER (competent and respectable) WANTED, for a first-class Provincial House. Apply with references and photo. to S. S., Novello, Ewer and Co., 1, Berners Street, W.

WANTED, a Good PIANOFORTE TUNER and REGULATOR. Must understand American Organs and Harmoniums, and will be required to repair Melodeons, Concertinas, &c., efficiently. Permanent place for a steady man. Apply, giving full particulars, to S. S. Eades, Music Warehouse, 16, Bridge Street West, Middlesbrough.

GOOD PIANOFORTE TUNER WANTED. Address, with photo. and copies of testimonials, Cramer, Wood and Co., Dublin.

WANTED, in West of England, a Young Man as competent PIANOFORTE TUNER and REGULATOR. Address, W. Brunt and Sons, Bristol.

WANTED, SITUATION by good sound TUNER and REGULATOR; well up in Organs and Harmoniums. Aged 25. Address, Tetrachord, Novello and Co., 1, Berners St., W.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

DECEMBER 1, 1888.

THE ROYAL SOCIETY OF MUSICIANS OF GREAT BRITAIN.

THE occasion of the performance of "The Messiah" on the 29th ult., in Westminster Abbey, on behalf of the funds of the Royal Society of Musicians, is a fitting opportunity to call attention to the work done by the Society during the period of its existence of a century and a half, and if possible to offer suggestions for its improvement. The story of its foundation has been often told, and is as often interesting, containing as it does an element of romance mingled with the active principles of benevolence. The late John Parry, the father of the famous entertainer and pianist, who was treasurer to the fund for many years, wrote a brief historical sketch of the institution, in which he states that its original was purely accidental. A German oboe player of the name of Kijch came to England, and his abilities being high above the common he was much sought after. He was engaged at two or three private parties in one evening, besides the customary engagements. Unfortunately he was very improvident. Then followed neglect of his family, loss of self-respect, and a miserable death in a wretched garret, his children totally unprovided for.

Two of these children, interesting and handsome boys, as they were driving milch asses, were noticed by Michael Christian Festing, who with Weidemann the violinist, and Vincent the oboe player, was talking at the door of the Orange Coffee House in the Haymarket.

Festing consulted with his friend Dr. Greene, then Organist of St. Paul's Cathedral, and supported by many friends in and out of the profession, the Royal Society of Musicians was established on April 19, 1738, on a satisfactory foundation. It is not necessary to trace the progress of the Society through its various stages, but a short list of the many famous musicians who have worked in its interests will show how warmly the idea was taken up, and how energetically all laboured to place the institution upon a firm basis. The names of Arne, Beard, Boyce, Henry Carey, Corfe, Bernard Gates, Dr. Greene, Galliard, Handel, Hayes, Jackson of Exeter, Leveridge, Pepusch, Stanley (the blind organist), Smith (Handel's amanuensis), Dr. Worgan, Weidemann, Vincent, and others, appear among the founders. In later time we find among the roll such famous names as Baidon, Dr. Burney, Baumgarten, Dr. Nares, Dr. Dupuis, Dr. Cooke, Dr. Hague, S. Webbe, S. Paxton, R. J. S. Stevens, Dr. Calcott, Mackintosh (the famous bassoon player), Griesbach, W. Hawes, John Parry, Sir Henry Bishop, Horsley, Griffin, Cipriani Potter, Sterndale Bennett, Anderson, Charles Neate, John Ella, Sir John Goss, and other eminent musicians prominently identified with the history of native art.

The Society was formally incorporated in 1739, when the members—over two hundred—executed a deed of trust which was enrolled in the Court of Chancery. This deed provides rules and regulations for membership, guidance, and other matters relative to the management of the fund. In 1789, fifty years after the first establishment, King George III. granted the Society a Charter of Incorporation, by virtue of which the business is managed by a body of governors and a court of assistants. The king further showed his interest in the Society by presenting it in 1804

with a sum of 500 guineas when the funds were low. Handel, who was one of the original members, bequeathed a legacy of £1,000 to the Society, and further sums were obtained from legacies and donations by Signora Storace, Crossdill, Knyvett, and others. Besides these, the large sum of £16,000 was added to the account after the Handel Commemorations in Westminster Abbey in 1785, 1786, and 1787. The performance in the Abbey, directed by Dr. Bridge, and in which Madame Albani, Madame Patey, Mr. Harper Kearton, Mr. Hilton, and Mr. Brereton took part, Mr. Carrodus was the principal violin, and Mr. C. S. Jekyll was the Organist, is therefore not the first which has contributed to the benefit of the Society. "The Messiah," however, has not been given in its entirety in the Abbey for more than fifty years, the last occasion being in obedience to the command of King William IV., for the benefit of the same charity.

The Society derives its income from donations from the public, subscriptions and donations from the subscribers and members, and the interest (about £2,500) from its funded property, accumulated through bequests from former members and others. Its distribution is managed on the most economical scale, and on the plan which called forth the commendation of Dr. Burney. "There is no lucrative employment belonging to the Society, excepting small salaries to the secretary and collector, so that the whole produce of benefits and subscriptions is net, and clear of all deductions or drawbacks." With the Society is now incorporated the Royal Society of Female Musicians, instituted in 1839. It was more or less an antagonistic body, which for over a quarter of a century considerably weakened the operations of the older Society. The amalgamation of the two bodies in 1866 was possibly effected without any radical change in the terms of the charter, or without anything more than a wider reading of the rules and regulations. At the time of the framing of those rules there were probably no female musicians before the public; but the junction of the two Societies has been attended with satisfactory results. The like spirit which brought about the union might be exercised to place the Society before the public in an aspect which should enlist, if not command, a greater amount of support.

To those outside of its operations it would seem to require further justification for its appeal to the public at all. The style and title of the body are at variance with its known plans of procedure. It is called the Royal Society of Musicians of Great Britain, but its published lists of members show few, if any, names of musicians belonging to other towns than London. This is one of the remediable weaknesses of the Royal Society. The Society appeals to the public for assistance "in providing for the maintenance of the widows and orphans, and solacing the declining years of its poorer members and their families, who, in old age—having worked hard, oftentimes ill-paid—had been precluded and disabled from continuing the stern struggle for employment." The public has most generously responded, and would doubtless do more if the Society would extend its operations. At present it is a most valuable insurance society, whose constant care is to look after those who have bought their way into its fold. The cost of entering the Society is very frequently prohibitive to young musicians just entering into life. The amount of self-sacrifice necessary for the purpose of fulfilling the requirements is advantageous in young unformed characters, no doubt, but the young beginner has not always the command of a sufficient number of engagements to enable him to exercise the necessary economy. Until quite

recently the Society spent no part of its income upon other than its own members, but the present treasurer upon his appointment distinguished his accession to office by loosening the hard-and-fast rule which prohibited benevolence beyond its former boundaries. What is now wanted is a complete extension of this principle by the establishment of a benevolent fund in connection with the Society. This, with the admission of provincial musicians to its benefits and privileges, would command the wider sympathies of the public at large. The Society having all the machinery at work, and the prestige of an ancient and honourable history, might be well able to undertake the formation of a benevolent institution. A Society that is more comprehensive in design, and more liberal in its method of working—one which should not only be good to those who have earned the right to its support, but to those who have been unable to qualify themselves for its full benefits, and one which should be able to succour the distressed even though they hold no claim over the Society beyond that of its charitable consideration—is one of the needs of the present day. If the Royal Society of Musicians does not think the matter within the compass of its attainments, the probability is that the goodwill of the public will be diverted from it towards some other body which should fulfil the requirements of the age.

THE GREAT COMPOSERS.

BY JOSEPH BENNETT.

No. XXVII.—HANDEL (continued from page 657.)

LATER biographers than Mainwaring agree in adopting that writer's account of young Handel at the Electoral Court of Berlin. The story is meagre at the best, but it is all we have, and there is nothing to do save make the most of it. One thing is clear enough—that the little boy from Halle was a phenomenon even in that focus of seventeenth century art, otherwise Buononcini, proud and haughty man as he was—Italian musicians could be proud and haughty in those, for them, golden days—would never have condescended to treat him with the honours of a rival, and prepare for him a pitfall into which he was expected to drop and be no more seen. All the world knows how Buononcini wrote a harpsichord piece so full of difficulty that the sanguine composer deemed it quite beyond our little lad's powers. So did the Philistines think, when they bound Samson in the house of Delilah, that they had him safe, and the jaw bone of an ass need no more be feared. But the Hebrew Hercules snapped the ropes of Gaza like pack-thread, and the wonder-boy from the old Saxon town rattled away with Buononcini's chromatics as though they were, literally, child's play. Says Mainwaring: "When he (Buononcini) found that he, whom he had regarded as a mere child, treated this formidable composition as a mere trifle, not only executing it at sight, but with a degree of accuracy, truth, and expression hardly to be expected even from repeated practice—then, indeed, he began to see him in another light and to talk of him in another tone." If the Italian master had, like Hamlet, a prophetic soul, it may be that then also vague sensations of future rivalry troubled his mind—dim foreshadowings of a struggle regarding which an unsympathetic clergyman would exclaim:—

"Strange such difference should be
Twixt Tweedle-dum and Tweedle-dee!"

Little Handel's relations with Ariosti were of a different character, though the musical monk, as a

favourite at the Elector's court, had no less reason than Buononcini to resent the advent of a possible rival. But Ariosti possessed a sweet temper and a modest nature, being the opposite in this respect of his countryman. Such a man would take naturally to a clever and interesting child. Mainwaring says: "His fondness for Handel commenced at his first coming to Berlin, and continued to the time of his leaving it. He would often take him on his knee, and make him play on his harpsichord for an hour together, equally pleased and surprised with the extraordinary proficiency of so young a person. . . . The kindness of Attilio (Ariosti) was not thrown away; as he was always welcome, he never lost any opportunity of being with him, or of learning from him all that a person of his age and experience was capable of showing him." George Frederic was destined to come very near Ariosti in after times, but not in the hostile relationship which made Tweedle-dum and Tweedle-dee the battle-cries of conflicting London society. While all this went on, something like a crisis in the youthful fortunes of our hero was preparing. The Elector of Brandenburg showed far too great and ominous an interest in the young gentleman from Halle. Frederic the First, as he was to be, looked upon artists much as his immediate successor, the greater Frederic, looked upon tall men. When he found one he kept him, and it was very certain that if the Elector paid for George Frederic's education in Italy, as he offered to do, the musician would ever after be a sort of fixture at the Court. The potentate's proposal seems to have been formally made, and was as formally considered by Handel's friends, some of whom, Mainwaring tells us, were disposed to jump at it as the making of the lad's fortune. We can hardly blame them, because at that time an artist without a patron, whose praises he sang, and to whose amusement he ministered, was in a very bad state indeed. And what better patron could there be than the Brandenburg Elector—the masterful person who made himself King of Prussia, and astonished the ecclesiastical old fogies of that day by putting on the crown with his own hands? "Others," says Mainwaring, "who better understood the temper and spirit of the court of Berlin, thought this a matter of nice speculation and cautious debate. For they well knew that, if he entered the King's (Elector's) service, he must remain in it, whether he liked it or not; that if he continued to please it would be a reason for not parting with him, and that if he happened to displease his ruin would be the certain consequence." These cautious counsellors got the upper hand, and it was resolved—Surgeon George concurring, we doubt not—that the dangerous favours of the great man at Berlin should be declined with thanks. But refusal itself was dangerous. The small tyrants who ruled over Germany in that day were arbitrary in inverse proportion to their size, and it was a mortal offence to evade their gracious favours. However, young Handel's father ran the risk, pleading that "as he himself was now grown old, and could not expect to have him (his son) long with him, he humbly hoped the King would forgive his desire to decline the offer which had been made him by order of his Majesty." The experienced surgeon did not wait to see the result of his answer. He pretty well knew the ways and manners of the Serenities who lorded it in the land, and felt assured that Elector Frederic was quite capable of instructing his police to keep George Frederic within their clutches. So, with some trepidation we may be certain, the boy was hurried out of the Brandenburg territory into the comparative security of his native town. The incident thus closed. Likely enough the Elector swore a little when he heard of the Hegira,

and possibly ordered somebody to be flogged vicariously, anyhow he disappears out of the story.

Surgeon George's plea that he could not hope to see much of his son was more urgent than the old man could have suspected. Even then Death dogged his footsteps, and within a few months was near enough to lay upon him its chilling hand. There came an end to all his loves and ambitions on February 11, 1697. Thenceforth considerations about the upward march of the Handel family troubled him no more. But the wife and mother lived on, and under her care George Frederic, whom we must now call Handel, further pursued his studies, attending to his general as well as musical education. He entered the University of his native town, and for twelve months held the post of Organist at the Schloss-und-Domkirche—an important position. Of this period but faint records remain, while some even of them are disputed. Our readers would thank us little were we to enter upon a dry-as-dust investigation, especially as it is so easy to assume that the born musician improved every opportunity of gaining experience in his art, and, with characteristic shrewdness, lost no chance of fitting himself for the battle of life which lay before him.

It was not to be expected that Halle would long retain the ardent spirit to which it had given birth. "He had heard," says Mainwaring, "so high a character of the singers and composers of Italy, that his thoughts ran much on a journey into that country. But this project required a longer purse than he was as yet provided with, and was therefore suspended till such time as it could be compassed without hazard or inconvenience." There is nothing wonderful in Handel's longing looks towards Italy, which then held undisputed place as the first of musical nations, and, as probably the *iad* reflected, had produced not only Buononcini and Ariosti, but a host of composers and virtuosi then overrunning Germany, favoured of Princes and Courts. There, the youth may have thought, the secret of success could alone be found, and while young Sebastian Bach had not an idea of going beyond the horizon of his native place, Handel was only prevented by a scantily furnished purse from flying south with the autumn swallows. But if he could not get so far as the "land of song," he was bound to make a move somewhere. The mother of the family had but a widow's portion; there were other children to support, and Handel was fast growing to manhood. Neither his self-respect nor the circumstances of the household permitted him to stay at home, so, in 1703, two years after his would-be patron at Berlin had crowned himself first King of Prussia, Handel packed up his personal belongings and went out into the wide world, where, like John Bunyan's Pilgrim, he "lighted on a certain place." Not, however, to sleep and dream. Hamburg, even in 1703, was a busy town, as such things were then understood. In the same sense, moreover, it was a wealthy town, and the old burghers did not see why they, as members of a self-governing community, should not have art and artists about them as well as the ruling Serenities, their neighbours. The opera was just then flourishing in Hamburg, and the young man from Halle was naturally attracted to it. There, if anywhere, he might hope to make a beginning of his life's task. How it came about we cannot tell, but Handel had no difficulty in obtaining a place in the orchestra, where he occupied the humble position of *ripieno* violin. Schelcher finds it necessary to account for the acceptance by his hero of so lowly a post, and imagines that vanity had more to do with it than modesty. "The young man of eighteen reserved to himself the satisfaction of enjoying the general surprise when his capacities

should be discovered." In support of this idea he quotes a passage from Handel's Hamburg friend, Mattheson:—"At first he played the *violin d'ripieno* in the orchestra of the opera house, and he acted the part of a man who did not know how to count five, for he was naturally prone to dry humour." It is, of course, possible that Handel ventured upon the clumsy practical joke of pretending to be half a fool; whether it is probable we account as quite another matter. We think better of a man whose character for honesty and straightforwardness, especially in things of art, is proverbial. The chances are that, having to earn his bread, he took the first post open to him, and, it may be, jestingly contrasted his position with that to which his talents accredited him. Such a man could not long remain playing a *ripieno* fiddle, and Mattheson goes on to tell us: "But the harpsichordist being absent, he allowed himself to be persuaded to replace him, and proved himself to be a great master, to the astonishment of everybody, except myself, who had often heard him in private." Handel was now the right man in the right place.

A word or two about Johann Mattheson, native of Hamburg, musical prodigy, organist, operatic tenor, composer, musical historian, the writer of many books, and secretary to the English envoy in the old Free City. When Handel went to Hamburg this Admirable Crichton was first tenor at the Opera House, and the two young men (Mattheson was senior by four years), thus thrown together, became intimate friends. If the tenor showed himself a little condescending to the future composer we can hardly blame him. He had a position in the town, and could place many things in Handel's way at a time when help was most needed. "Introduced him," Mattheson writes, "to many houses where he played music, which procured for him many pupils. He dined often with my father, whose table was open to him; he taught me then a little counterpoint, whilst I, on my side, was very useful to him in dramatic style." But if Mattheson somewhat patronised his junior, Handel had the good sense not to see it, and the young fellows got on very well together, at all events for a time. That must have been a merry journey they made to Lubeck in August, 1703, encountering a poulterer on board the boat, and having fun, subsequently, with "Becker, the pastrycook's son," who blew the bellows for them at the Church of St. Mary Magdalene. What the poulterer did or said, and how the pastrycook's son amused them, we shall never know, but Mattheson, writing long after, was assured that Handel would "laugh in his sleeve" when he read their names. The two friends went to Lubeck because Mattheson had been invited to succeed the famous organist, Dietrich Buxtehude, at the church above-named. Buxtehude was still living, but had grown old and desired to see a worthy man safely installed in his place before being called away. "The place of organist to this church," writes Spitta in his "Life of Bach," "was one of the best in all Germany. At the beginning of the eighteenth century it was worth 700 marks; the office of receiver, which was combined with it, brought in 226 marks, and there were besides various fees and perquisites. The organ was of considerable compass, and, as it would seem, tasteful in construction, with fifty-four stops to three manuals and pedals." The Lubeck organ seat was clearly a place of vantage, and it may be that Handel, knowing himself a much better performer than Mattheson, had some hopes of succeeding to it when he agreed to accompany his friend. But both were taken aback on learning the conditions attached to the appointment. It seems to have been a rule that the incoming organist should marry the daughter of his immediate predecessor.

Buxtehude himself submitted to this strange custom when, in 1668, he espoused Anna Margaretha, daughter of Tunder, whom he replaced, and now, having six girls of his own, he was not indisposed to make his successor bend his neck to the same matrimonial yoke. Mattheson, however, and still less Handel, then only eighteen years old, had slight inclination towards wedded bliss, especially as Buxtehude's eldest daughter, another Anna Margaretha, was his senior by twelve years. So he politely declined the post, together with the lady. Spitta writes: "His comrade of eighteen, who from his previous training was peculiarly fitted for the place, had even less inclination for it, even if he had had no other prospect in view. So they satisfied themselves with music, and those pleasures which the citizens felt bound to offer invited guests and distinguished artists, and 'after many proofs of respect and the enjoyment of many entertainments' they withdrew from Lubeck." It is satisfactory to know that poor, rejected Anna Margaretha was not despised by Schieferdecker, another candidate for the post. He gallantly wedded that mature maiden, and entered into possession of his father-in-law's honours and emoluments. Two years after Handel's visit to Lubeck, a vigorous young man tramped up from remote Thuringia to see and hear Buxtehude, to be so fascinated as to outrun his leave from the organ seat at the New Church in Arnstadt and to get into trouble thereby. His name was John Sebastian Bach.

On returning to Hamburg, and during the months when the opera house was closed, Handel busied himself with composition; producing the German "Passion Music," the score of which, after being long lost, curiously turned up in Berlin, and in 1860 was published by the German Handel Society. This was first performed on Good Friday, 1704. Mattheson savagely criticised it in one of his later works, but access to the music itself makes us no longer dependent upon him for an opinion. It may be asked why Handel's bosom friend turned upon him. The answer is that the demon of jealousy, bane of artistic intercourse, entered into Mattheson, whom his writings show to have been one of the most egotistical of men. On one occasion jealousy even brought about an open rupture and a literal passage of arms. The circumstance happened in this wise: Mattheson had composed an opera entitled "Cleopatra" for the Hamburg stage, and himself performed the part of *Antony*, whose death long before the end of the piece left his representative disengaged during a portion of the evening. Under these circumstances it appears Mattheson had been accustomed to change his dress, and preside at the harpsichord. But at a particular performance the composer of "Cleopatra" did not have things his own way. He duly appeared in the orchestra, and, we may fancy, bustled to the harpsichord with the fussiness natural to such a character. But the sturdy Saxon who was there before him had, just then, no intention whatever to vacate the seat. His motto, like that of President McMahon, was "J'y suis, j'y reste," and remain he did, to the bitter mortification of his pretentious friend. Why did Handel show himself thus obstinate? We take the answer from Mr. Rockstro: "Handel had, quite certainly, made a like concession to Mattheson's vanity on former occasions, and would probably have done so again, had no deeper sense of provocation existed; but a comparison of collateral dates shows that, at this particular moment, he was excessively annoyed at Mattheson's interference with his position at the house of the English Resident." The long and short of the matter is, that Handel

had given the Resident's son lessons on the harpsichord, and that Mattheson, becoming Secretary of the Legation, took the duty upon himself, causing his friend's dismissal. Handel naturally resented the act, and "paid out" Mattheson in the manner above narrated. When the performance of "Cleopatra" ended there was a scene. Mattheson rated his friend soundly on the way out of the theatre, and, when in the street, gave him, as soundly, a box on the ear. It may be that the choleric Saxon was not deficient in repartee, and had angered his opponent past endurance; but the blow was given, and, of course, out flew swords. What possibilities were at stake during the next few moments! Had Handel perished in that unseemly brawl, the world would never have known his power, and his name, by this time, would have been forgotten. Now, however, we can measure the peril of the conflict to the art of which one of the combatants was destined to be an illustrious ornament and a potent minister. A classic poet, telling the story of such an encounter, would have brought all the benignant deities of Olympus, Apollo at their head, to save the life of the child of song. But the seventeenth century was a prosaic age, and, with entire propriety, Handel was preserved by a big metal button, against which the sword of his adversary struck and broke. Happy metal button! for its sake all metal buttons should be held sacred to the muses. Mainwaring states that the weapon impinged upon the score of Mattheson's own opera, but then he also says that the irate composer of "Cleopatra" was guilty of an attempted assassination: "As they were coming out of the orchestra, he made a push at him with a sword," &c. Mattheson indignantly denied the story, and there is no reason to believe that the fight was other than a fair one, blade to blade. Besides, had Mattheson proved so treacherous, is it likely that Handel would speedily have made up the quarrel, and, before the month was out, have dined amicably with his quondam antagonist?

We shall now see Handel as a composer of opera. At the very moment when he skirmished with Mattheson in front of the theatre, his desk contained the score of a completed work, "Almira." This had been put in rehearsal, and was brought out on January 8, 1705, as the result of a commission from the director of the opera-house. "Almira, Queen of Castile; or, the Vicissitudes of Royalty," ran for thirty nights, and if any one wishes to look for a reason in the music the German Handel Society enables him to do it, a score, in Mattheson's handwriting, having been discovered in Berlin some years ago, and since published. "Almira" must have proved a dreary affair, with its poor stilted story and its medley of German and Italian songs. But it contains some beautiful music, notably the delicious Sarabande performed at the Handel Festival of 1888, in order that the public might be made acquainted with the original of the favourite air in "Rinaldo," "Lascia ch'io pianga." The young master composed three other operas for the Hamburg theatre—"Nero," "Florinda," and "Daphne." These, unhappily, have not yet come back to the light out of the darkness wherein their predecessor so long dwelt.

It was eminently desirable that the young Saxon should make, as soon as possible, the visit to Italy which, for want of funds, had been previously deferred. In view of this the special providence that had put a metal button exactly in the way of Mattheson's sword provided a *deus ex machina* in the person of a member of the princely family of the Medici—brother, in point of fact, to the Tuscan Grand Duke. We may wonder what could have brought this exalted gentleman from his home in the sunny South to the shore of the in-

hospitable North Sea; but there he was, and, all unconscious of the fact, he had a work to do of no small musical importance. The Tuscan Prince, true to the traditions of his illustrious race, took much interest in art and artists, and was not long in becoming acquainted with Handel. He lamented, as was patriotic, that the young master knew nothing of Italy, and very little of Italian artists, and he exerted all his influence in persuading him to make the journey. According to Mainwaring, the musician combated the arguments and statements of the Prince with much spirit. When the Tuscan vaunted the compositions of his native country, the Saxon professed he could see little in them. When he declared that in no country was every branch of music cultivated with so much care as in Italy, the reply was that he (Handel) was at a loss to conceive how such great culture could be followed by so little fruit. Nothing daunted by these rebuffs, the Prince kept "pegging away," and even offered to bear the costs of Handel's travel. The master declined with thanks; none the less, however, was he moved to undertake the journey at his own charge, and having, in 1706, saved up a sum, according to Mainwaring, of 200 ducats, he left Hamburg with his face turned to the south. Christmas was spent at Halle under the maternal roof, and he reached Florence in January, 1707. These are Chrysander's dates; but Schœlcher takes him to Italy six months earlier, and nearly every biographer of the master differs more or less from every other as to time. Without going into these particulars here, we will simply say that the painstaking research of Chrysander makes his statements more trustworthy than those of any other writer on the subject. We take it, therefore, that Handel entered upon his Italian career at the date last named.

(To be continued.)

LES FOLIES D'ESPAGNE: A STUDY.

By FR. NIECKS.

To the thoughtful, history is of all kinds of reading the most attractive—they prefer it to fiction. To the critical, it is also the most irritating—they detect the fiction in the history. It has been said of universal history that it must be a mirror in which is seen in distinct outlines the sum of the historical knowledge of the time: that it is a work which cannot be brought to a close as long as man's spirit of inquiry discovers new mines of knowledge; having, on the contrary, from time to time to be recreated, and continuing to present ever new views, ever more enlightened judgments. Applying this standard to musical history, we cannot avoid the depressing and humiliating confession that the musico-historical knowledge of the time would not make an imposing show were a mirror held up to it. Enormous additions have no doubt been made to our stock of knowledge; compared, however, with what has yet to be added, they are mere trifles. Nevertheless, if our authors of musical histories would collect, sift, and judiciously comment upon the materials furnished by specialists—setting forth plainly what we do know and what we do not know—they would do useful work. But this they rarely condescend to do; they prefer to pose as omniscient sages, to recount fables and enunciate surmises with the air of recorders of the eternal verities, and to envelop the *lacunæ* which even fables and surmises fail to fill in a mist of copious magniloquence. He who, after a thorough investigation of a subject, tells me that nothing is known about it, adds to my knowledge; he who, with

or without previous investigation, tells me something that is not known about it, adds to my ignorance. However great a boon an honestly-written general history of music is, musico-historical students are better employed in the investigations of matters of detail. What I place here before the reader is a very slight contribution of this kind, which, I hope, will not prove altogether unworthy of his attention.

The history of dances is still full of obscurities. And yet it is of the greatest importance: for dances play leading parts in the development of our art, especially in that of instrumental music, and by no means unimportant ones in the highly-advanced state of the instrumental music of our own time. The desideratum would be a complete history of each—its birth, growth, vicissitudes of fortune, &c.; in short, its rise, decline, and fall. But to accomplish such a feat is perhaps impossible in any case. It is certain that I am unable to accomplish it in the present one. My unsatisfactory attempt may, however, induce others to supply what will make up for my deficiencies.

The Folie (or Folies) d'Espagne, called in Italian Follia (or Follie), and in Spanish and Portuguese Folia (or Folias—with the accent on the "i" in these three languages), is generally thought to be a dance of Spanish origin. Trustworthy evidence, however, shows that this is not the case. In A. J. D. Cuncha's Portuguese and English dictionary we read of the Folia: "A sort of mad dance used in Portugal, by a great number of people with a confused noise, whence it took its name; as being so like folly." The same definition is given in D. Jose da Lacerda's large new Portuguese dictionary. "A kind of merry Portuguese and Spanish dance with castanets," says M. Seone in his Spanish dictionary. Turning from these modern books, and going back 250 years, we find in Lorenzo Franciosini Fiorentino's "Vocabulario español" (Rome, 1638) the following definition: "A well-known Portuguese tune which is played on the guitar" (*Un suono Portuguese assai noto, ch' si suona con chitarra*): and in the companion volume, the "Vocabulario italiano e spagnuolo," the following more complete description: "A Spanish; or, to be more exact, Portuguese dance, which is danced with a certain vivacity and fire, making gestures that awaken voluptuousness, mostly seen danced by expert Spanish women" (*Ballo spagnuolo, o per dir meglio Portuguese, che si balla con certa vivacità, e brio, facendo gesti, che sugghiano lussuria, massime vedendolo ballare a spagnuolo pratiche*). With such evidence before us we may, I think, safely assume that the Folia was of Portuguese origin, but became soon naturalised in Spain. The sequel will show that it was through the Spaniards that the dance got into vogue in other parts of Europe, a fact irrefutably testified, moreover, by the name Folies d'Espagne.

The question as to the character of the Folia is much more difficult to answer than that as to its nationality. In fact, many descriptions of the character of the music are based on one popular specimen, which seems to fill the whole field of vision of the majority of the writers on this subject. The most common definition is "A dance [or "merry dance"] with castanets." Lichtenenthal tells us in his "Dizionario della musica" (1836) that the music of this dance, with castanets, is a simple melody in 3-4 time, consisting of two parts of eight bars each, and being, when repeated, executed with variations. He further tells us that the dance was intended for a single person, was formerly (*anticamente*) much in use in Spain, where it was invented, but that in his time it was no longer *à la mode*. J. G. Walther, in his "Musikalisches Lexikon" (1732), says only:

"Folie d'Espagne is the known Spanish dance which is executed by a single person." Johann Mattheson (1681-1764) classes* the Folies d'Espagne as belonging to the Sarabande species, and remarks that, seriously speaking, they are very far indeed from being follies, there being more in such an old melody, which has only a compass of a minor (diminished) fourth, than in all morris dances (*Mohren-Tänzen*) that have ever been invented. But from what Mattheson says it is clear that he had in his mind that one specimen popular in his time, and already alluded to. And this specimen Lichtenthal had, no doubt, likewise in view, although this melody would be more correctly described as consisting of one part of sixteen bars than as consisting of two parts of eight bars. It will, therefore, be advisable to ignore these descriptions for the present, and to rest satisfied till later on with the above-quoted definition from Fiorentino's "Vocabulario," "A Spanish; or, to be more exact, Portuguese dance, which is danced with a certain vivacity and fire," &c.

The earliest traces of the Folia which I have been able to discover are to be found in two Italian musical works published like Fiorentino's "Vocabulario" in the first half of the seventeenth century. The earlier of the two works is Girolamo Frescobaldi's first book of "Toccate e Partite d'intavolatura di Cimbalo" (1615),† which contains *Partite sopra Folia*.‡ "Partita" is an old word for what we nowadays call "variation." The historian Ambros says of Frescobaldi's *partite* on favourite dance tunes that they are of the nature of contrapuntal studies (not real variations), from which the theme, which is supposed to be known and therefore need not appear at the head, peeps out at all corners. This remark, however, is less true of the *Partite sopra Folia* than of others of Frescobaldi's *partite*. For, though the composer does not give the plain original form of the theme, he seems to have retained the general outlines of it. I look upon the comparatively simple first *partita* (Parte prima, in 3-1 time) as a scholarly—i.e., already somewhat ornate—presentation of the theme; and on the more florid second *partita* (Seconda parte, in 3-2 time) as a variation (a French musician of the olden time would have said a *double*) of the former. At any rate, both *partite*—each of which consists of two repeated halves of eight bars—correspond in regard to their fundamental harmonic, melodic, and rhythmic features. For our purpose it will suffice if I quote only the first *partita*. The original is noted on fourteen lines—on a staff of six for the right hand, and on one of eight lines for the left. Printer and reader will thank me, I have no doubt, for transcribing it here on two five-lined staves, and, moreover, in 3-2 instead of 3-1 time. The tonality of the piece (the mixture of mediæval and modern) and the composer's part-writing offer enticing opportunities for discussion, but we are not concerned with these matters on this occasion.



* See his "Kern melodischer Wissenschaft" and "Der vollkommene Kapellmeister" (respectively of 1737 and 1739).

† There is also an edition of 1627, with a different title-page. Fétis mentions also an edition of 1627. The strange story of the first edition—with its different issues of 58, 68, and 94 pages, in 1615 and 1616 (presumably to satisfy the curiosity of the public or the impatience of the composer as far as the progress of the engravers admitted)—is told by Fr. X. Haberl in the "Kirchenmusikalisches Jahrbuch" of 1887. Frescobaldi's dedication is dated December 22, 1614.

‡ In the index the word is spelt in the Italian manner, *Folia*.



A few years after Frescobaldi's work there appeared at Milan Ambrosio Colonna's "Intavolatura di Cithara Spagnola," which was published, according to Hawkins, Fétis, Becker, &c., in 1627; but, according to Herr W. Tappert, in 1620 and 1637. The last-mentioned authority says that this work contains "Folie ed altre arie alla Spagnola." In Hawkins's "History of Music" we read that it contains "many airs—viz., Passacalli tam simplices quam Passegiati, Chiaccone, Zaravande, Follas, Spagnolette, Pavagnilie, Arie, Monache, Passe-mezzis, Romanesche, Corrente, Gagliarda, Toccata, Nizarda, Sinfonia, Baletto, Capriccio, and Canzonette." I should have liked to make the reader acquainted with the Follas of this publication, but have not succeeded in getting sight of Colonna's work, although I have looked out for it in many libraries in this and other countries; now, however, I am on the trail of the game. Hawkins's knowledge, too, seems to have been second-hand; at least, he mentions Mersenne in this connection.

My next specimen of a Folia is from Giovanni Enrico Schmelzer's "Arie per il Balletto à Cavallo." The equestrian ballet for which this music was written was performed in 1667, on the occasion of the marriage of Leopold I., Emperor of Germany. The title of the ballet runs as follows: "Sieg-Streit desz Luft und Wassers. Freuden-Fest zu Pferd zu dem Glorwürdigsten Beyläger Beeder Kayserlichen Majestäten Leopoldi desz Ersten," &c. (Wienn, Anno 1667.) There are five pieces: a Corrente, Giga, Follia, Allemanda, and Sarabanda. Above the piece which interests us here we read: "Follia per nuovo ingresso de i saltatori, e altre operazioni de Cavalli. Con Trombe e Timpani." I shall quote only the melody of the Folia. In the original notation there are bars only after every six crotchets, the signature is C3, and the notes are lozenge-shaped.



Besides the above-mentioned Follas, I know only one other, and that is the one already repeatedly

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alluded to, which enjoyed for a long time an extraordinary popularity. Now let us see what information we can get about this air. Hawkins, in a foot-note to his mention of Colonna's Follia, writes: "The Follia is so particularly of Spanish original, that in music-books it is frequently called Follia di Spagna. Grassineau has given a very silly description of it, styling it a particular sort of air called Fardinal's Ground, which mistake is thus to be accounted for: about the year 1690 there resided at the court of Hanover, in quality of concert-master, a musician named Farinelli. Corelli being then at Hanover, Farinelli gave him a ground to compose on; and the divisions, to the number of twenty-four, make the twelfth of his solos, termed Follia.* Corelli had the practice of the Spanish musicians in his eye, the Follia di Spagna being nothing else than a certain number of airs in different measures composed on a ground bass. Vivaldi also has composed a sonata consisting of divisions on the same ground, and called it Follia. See his Sonatas for two violins and a bass opera prima." Hawkins alludes once more to Corelli's Follia and Farinelli's ground on another page of his "History of Music," saying of the latter that it "was composed by Farinelli, uncle of the famous singer Carlo Broschi Farinelli, and composer, violinist, and concert-master at Hanover about the year 1684. He was ennobled by the King of Denmark, and was by King George I. appointed his resident at Venice." Dr. Chrysander (*G. F. Händel*, Vol. I., p. 357, of German edition) shall now give us his version of the tale: "Farinelli, who about this time [1681] made a journey to Copenhagen and was knighted by the King, has not published any larger works, perhaps never wrote any; his strength lay in dances and suchlike gaieties (*Munterkeiten*). A little dance, which did not even belong to him, but is of Spanish origin, called Follia—i.e., Folly—carried his name farthest; his merit in the matter was that he used the simple notes for his instrument as a theme for improvisation [*um darüber zu phantasiren*]. In England the piece was therefore called 'Farinelli's Ground,' and satirical and drinking songs were sung to it (for instance, Tom d'Urfey's 'Joy to great Cæsar.' See 'The Guardian,' 1713, No. 67). . . . Later on several English and Italian musicians wrote variations on this little melody; the whole of such a piece was called *Follies*, musical fantasias. The most important ones are those by Corelli and Vivaldi. Corelli was a friend of the Hanoverian concert-master, one of the first violinists of his age, and in the course of his travels in Germany made a stay of considerable length at Hanover. . . . With the coming into vogue of this melody is connected a circumstance of general interest. Not till Farinelli's time, consequently chiefly through him, did the Spanish dance find admission into Germany, and was then numbered among the follies of fashion. We see this clearly from the old Hamburg opera, 'Die grossmüthige Thalestris oder letzte Königin der Amazonen' [the composer of which was Johann Philipp Förtsch], of 1690. Here Postel [the librettist] introduces the fool 'in a coat of the latest fashion,' and makes him say, 'What is nowadays to please all the fashionable people must, as a rule, be *Les Follies d'Espagne*. The Folly is now coming into such vogue that everybody wishes to adorn himself with it, in dancing, playing, and singing. To make myself agreeable in all matters, I will for once join in the Spanish folly. *Holla laquais! Apporte la Guitarre.*' A servant brings a guitar. He

plays on it the Follies d'Espagne, and afterwards sings the following words to it, 'Lass Schönste lass doch dein Hertze bewegen,' &c.—

No. 3.

FARINELLI'S GROUND.*



Both Hawkins's and Chrysander's accounts contain statements which seem to me purely conjectural. Of Farinelli almost nothing is known—neither his Christian name nor the dates of his birth and death. Our information about him amounts to little more than a few contemporary allusions to his playing and position at Hanover. Corelli's early life too lies in obscurity. It has been said by some that before going to Germany he was the rival of Lully in Paris, others have doubted this. His stay in Munich is generally accepted as a fact. As to his visit to Hanover and his friendship with Farinelli, I am not aware that any documentary evidence exists. However, be this as it may, in 1681 Corelli was settled in Rome. Perhaps Farinelli's friendship was invented for the sake of getting, as it were, a pedigree for Corelli's "Follia." One might even ask, without laying one's self open to the accusation of unreasonableness, whether the dance-tune in question really came from Spain, although this is probable enough. Still, the sole evidence of that fact is the "d'Espagne" in the name. An amusing example of putting the cart before the horse is furnished by Czerwinski in his "*Brevier der Tanzkunst*" (1879): "The first [!] composition of this dance by Corelli delighted the Spaniards to such a degree that it made 'perfect fools' of them." This explanation of the name reminds one of the once much cultivated style of imaginative etymology. However greatly Corelli may have contributed to the spreading of the popularity of the tune, he certainly was not the first in the field. His "*XII Suonate a violino e violone o cembalo*" (Op. 5), the twelfth of which, entitled "Follia," consists of the air given below, with twenty-two variations, were not published till 1700.

No. 4.

ARCANGELO CORELLI.



* This is wrong. Corelli's composition consists only of twenty-three numbers—of what we call a theme with twenty-two variations, and people in the olden time called a bass with twenty-three divisions.

* The above is taken from Hawkins's "History of Music," and is probably identical with the version said to be given in "The Division Violin," the first edition of which appeared in 1684. It would be interesting to know whether Farinelli's Ground made its first printed English appearance in this publication; and if it did, in which edition.



Franz M. Böhme gives in the second volume (p. 54) of his "Geschichte des Tanzes in Deutschland," the melody of a Folie d'Espagne, and says that it was a great favourite at the beginning of the seventeenth and up to the eighteenth century. This melody is no other than Farinelli's Ground, being note for note identical with it, only written in B minor and 3-2 time. As to his dates, I doubt the correctness of the first, and the incorrectness of the second will be proved by the rest of this article. The earliest appearance in print of the Folies d'Espagne I have come across is in Jean Henri d'Anglebert's "Pièces de Clavecin," which were published in 1689, and contain a number of variations on this air. The latter deserves to be quoted on account of its slightly different form. But in transcribing it I shall make use of the bass clef on the fourth instead of on the third line, and leave out the twenty-four graces of the right hand, and the one of the left.

No. 5. JEAN HENRI D'ANGLEBERT.

On July 24 of the year 1689, in which D'Anglebert published his "Pièces de Clavecin," Madame de Sévigné wrote to her daughter, Madame de Grignan, about a gentleman as follows: "Il danse ces belles chaconnes, les folies d'Espagne, mais surtout les passepiéds avec sa femme, d'une perfection, d'un agrément qui ne se peut représenter." We have already seen that the Folies d'Espagne had about this time become the fashion in Germany as a dance tune and song. By the way, the fact that the

Germans called it Folies d'Espagne, and not Folia or Follia, seems to show that they got it from France, and not from Spain directly, or through Italy. This is also the opinion of Dr. Spitta, who, in passing, makes some interesting remarks on this melody in the "Vierteljahrsschrift für Musikwissenschaft" (1885, pp. 76-78), mentioning, for instance, variations on this theme for clavier, which he saw in C. Grimm's "Tabulaturbuch" of 1698. But as the subject of his discussion was popular songs, he turned his attention chiefly to the utilisation of the melody for vocal purposes. "I know more than half-a-dozen French sets of words," he writes, "and yet this is certainly only a small part of those which exist. During the first half of the eighteenth century La Folie d'Espagne occupied in the favour of the playing and singing world the place which in the second half was held by the minuet of Exaudet." Dr. Spitta quotes French words sung to our air, which were also known in Germany. And he points out a German poem ("Du strenge Flavia, ist kein Erbarmen da") written to the melody about 1697 by Neumeister. This thus wedded poem became in the first half of the eighteenth century one of the most popular and hackneyed household songs. From Sulzer's "Theorie der schönen Künste und Wissenschaften," published in 1778, we learn that the Folie d'Espagne, "a dance of a serious kind for one person," had gone out of fashion on the stage.

In a manuscript at Copenhagen, of 1702, the Tablature Book of Charlotte Trollsens, we recognise our old friend's disguised name in "Le Voli de spang." Antonio Vivaldi's Follia appeared thirty-seven years after Corelli's—namely, in 1737 (that is to say, if the French edition mentioned by Fétis is the first)—and is No. 12 of Op. 1, "Douze trios pour deux violons et violoncelle." Both Domenico Scarlatti and C. Ph. Em. Bach wrote variations on Les Folies d'Espagne.* J. S. Bach makes use of the melody in his Bauern-Cantate, which he wrote in 1742 (see Aria in B minor, "Unser lieber Kammerherr," Vol. XXIX., p. 183, of edition of the German Bach Society; or, Samuel Reay's English adaptation, "The Peasants' Cantata," p. 14, "Drink our host's good health"). I found the melody also in the first book of "Les Amusements du Parnasse. Méthode courte et facile pour apprendre à toucher le clavecin. Avec les plus jolis airs à la mode, où les doigts sont choisis pour les commençans," by Mr. Corrette, organist of the Grands Jésuites. Fétis, who says that Corrette was organist at the great Paris College of the Jesuits of the Rue Saint-Antoine in 1758, does not mention this work. The compositions and instructive works he does mention were published in the years 1771-1783. As a teacher Corrette was so little successful that the musicians in Paris called his pupils *les anachorètes* (*les ânes à Corrette*). His version of our melody need not be quoted or discussed, as it has no features that call for such a distinction. To come to this century, there is in one of J. Friedr. Reichardt's *Liederspiele* ("Liebe und Treue," 1804) a Pomeranian popular song which, according to Herr Tappert, is an unmistakable imitation of the Folia. The last item of my enumeration shall be Liszt's "Rhapsodie espagnole" (Folie d'Espagne et Jota aragonesa).

By this time the reader will be tired of the subject, and may think that the outcome of my facts and discussions is unsatisfactory. If this is really the case I shall not quarrel with him on that account, for I feel and think as he does. To complete the

* The twelve variations by C. Ph. Em. Bach were printed (posthumously, I think) by Hofmeister, of Leipzig, and also at Vienna. As to Scarlatti's composition, C. F. Weitzmann ("Geschichte des Clavierspiels," 1863, page 20) is my authority. I do not know in which collection of his works it is to be found.

history of the Folia we require more early (seventeenth century) examples, and, above all, further particulars about the practice of the dance in Portugal and Spain. Are there no notices, descriptive and other, of the dance in Portuguese and Spanish books? Are there no Folias in Portuguese and Spanish collections of dances and popular songs? In Mariano Soriano-Fuertes's "*Historia de la Musica española*" (1855-59) we read of various Spanish dances, but nothing of the Folia. As a dance, the Folia was not much practised out of Portugal and Spain. It did not become naturalised in France and Germany as some other southern dances. And if the Folia was danced at all in England, it must have been to a very limited extent. Even the difficulties of the name remain unsolved. Chrysander's explanation of its plural form is one that naturally suggests itself, but the frequent occurrence of the singular form militates against the acceptance of the explanation. But incomplete as this study is, it has the merit of concentrating what others and myself have found out about that curious phenomenon in the history of our art called the Folia, Follia, or Folies d'Espagne.

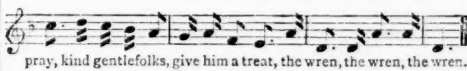
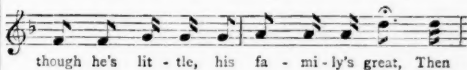
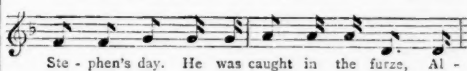
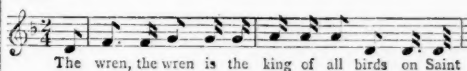
CHRISTMAS MUSIC.

THERE are many traditional customs connected with the observance of Christmas, and music is associated with several of them. Not to speak of Carols, which are asserted to be purely Christian in origin, and which offer one of the purest of the musical pleasures of the season, there are the folk-songs, dances, and legendary practices derived from a high antiquity, songs preserved in the observances of the play of the hobby-horse, mumming, and other customs, and there are the Waits. More than one of these customs tell of the influence of the various effects of mental, religious, and social stages through which the people have passed. The practice of decorating churches and houses with holly, ivy, and mistletoe is a direct legacy of Druidical origin. The burning of the "Yule log" is even of higher antiquity, as it was probably derived from our Aryan ancestors, and, like the lighting of fires on Midsummer eve, has reference to the worship of the Sun. The June or mid-summer bonfires are still called Bel-tane in the northern parts of England, and Walpurgis-nacht in Germany. The mince-pie, and the good cheer at Christmas, and the Wassail Song, are inheritances from the Danes and Saxons. The mummers can trace their prototypes in the pageants of mediæval times, and to the Church mysteries and moralities. The equality which was at one time strictly observed at this season was doubtless a Christian prompting. All men were equal in the eyes of the Almighty, and at this time of the year, when all were especially rejoicing in their common salvation, there was no distinction of persons.

Then opened wide the baron's hall
To vassal, tenant, serf, and all;
Power laid his rod aside
And ceremony doffed his pride.
The heir with roses in his shoes,
That night might village partner choose
The lord, undergating, share
The vulgar game of "post and pair."
All hailed with uncontrolled delight,
And general voice, the happy night,
That to the cottage as the crown
Brought tidings of Salvation down.

The carrying home of the holly and mistletoe was celebrated in the music and singing. The bringing in the boar's-head was accompanied by carols, and the Wassail or Drinkhell customs had their traditional musical ditties. A Wassail or Wassel song, printed by Ritson in his "*Antient Songs*," from the

collection of Antony à Wood, to the tune of "Gallants, come away," was until quite recently sung by the wassailers of Staffordshire and Warwickshire on their rounds. A carol, "Here we come a-wassailing," will be familiar to those who know the collection of Stainer and Bramley. It is not unlikely that the custom of singing "The Wren Song," which at one time was observed in Ireland on Boxing Day, is a relic of Druidism. The young men used to decorate themselves with ribbons of various colours, and carry a furze bush to which a live wren was secured, and with this they perambulated the town or village, singing the subjoined lines to various tunes, according to the locality. One which was in use near to Cork ran thus:—



Those interested in the ecclesiastical origin of popular melodies will notice that this melody is in the Dorian mode like many others of undoubtedly ancient character.

A writer in Hone's "Year-book" (p. 804), in describing the custom alluded to above, says: "Instantly, when the song was sung, in the true spirit of Irish hospitality, open flew the gates; and the little 'king of all birds,' entering with his attendants, found the *trate* (as the rhyme and the national accent would have it) prepared for him." A like custom was at one time also observed in Germany, and there is a parallel to it in the "Chelidonising," or swallow singing among the ancient Greeks. There are numbers of other musical customs still observed at the time of Christmas which can boast of a high antiquity, and which for the most part have been transmitted unchanged in their forms to posterity.

The best known Christmas music is that which is called "The Waits." It is a custom which of all others has been most modified and influenced by outside pressure so that it has lost its original shape and intention.

The institution probably dates only from the fifteenth century, when it was the custom of kings, nobles, and wealthy cities to support bands of musicians in connection with the night-watch. At certain periods of the year the Waits accompanied the watch upon their rounds, halting at certain places to perform some piece of music for the solace and comfort of the peaceful citizens.

The term "Waits," which is never used in the singular form, was applied to the whole set of wind instruments which were played by the musicians, as well as to the music they played, and to the musicians themselves. The custom originated, it is supposed, among the minstrels attached to the Court of some king or noble. Their duty was to keep watch and ward, to call the hours in the manner which was observed by the watchmen in the streets, and to perform other tasks proper to their office. From the Courts of kings and nobles it extended to wealthy cities, then to guilds within the cities, and

when it was no longer protected by official sanction, it was undertaken by licensed and unlicensed musicians, who traded upon the sympathies and sentiments awakened at the season of Christmas. The method of chanting or intoning the announcements made by watchmen has formed the theme of musical treatment by many composers, native and foreign. Many, sure of the emotional effect the sounds produce, like Meyerbeer in the "Huguenots," Wagner in the "Meistersinger," Mendelssohn in his "Son and Stranger," not to mention the lighter works of Purcell, Dibdin, Cherry, Bishop, Webbe, and other Englishmen, have introduced the traditional melodies in catches, operas, glees, and choruses in use in their days. The employment of these regular intonations points to an artistic origin. The institution of organised companies of players may have suggested to the musicians the desirability of some arrangement of recognised melodies. Rymer, in his work called "Fœdera," tells of certain companies of Waits who played tunes according to the hours in the discharge of their duties. Among others of a regular company belonging to the famous city of Exeter, as far back as the year 1400, "that nyghtelye, from Mychelmas to Shreve Thursdays, pipeth the watch within this Courte fower tymes, in the somer nyghtes iii tymes, and maketh bon gayte at every chambere-dore and offyce, as well for feare of pyckeres and pillers."

There were also officers called "yeoman waights," whose duties and privileges are further described by the same writer, and a clue as to the origin of the term is afforded by the fact that the officer was called upon to "wait and watch" in attendance upon those who were to be installed Knights of the Bath "in the chappelle," and that he was rewarded for the exercise of this office with the fee of all the "watchinge clothing that the Knyght shall wear upon him."

In the famous traditional history of Dr. Faustus we find the word used to describe a musical instrument. "Lastly was heard by Faustus all manner of instruments of musick—as organs, clarigolds, lutes, viols, citterns, waits, hornpipes, anomes, harps, and all manner of other instruments of musick."

The waits were doubtless a sort of coarse-voiced oboe, and the hornpipe—also called cornepipe, a redundant translation of the Latin word *cornu*—was the ancestor of the instrument now known, in an improved form, as the cor anglais, or corno inglese. The anomes was also a wind instrument, the precise operation of which is not known. The word "waits" was occasionally employed in speaking of a single instrument. Dr. Busby, in his "Dictionary of Music," states: "From the instruments, its signification was, after a time, transferred to the performers themselves, who being in the habit of parading the streets at night with their music, occasioned the name to be applied generally to all musicians who followed a similar practice."

The name, as has been already shown, was given first to the officers who were in waiting and watching. They were the Waits. When it became the custom to accompany the officers of the watch with players upon musical instruments, the players were the musicians of the Waits, and afterwards the Waits themselves. Their instruments were the instruments of the Waits, and subsequently "the Waits" alone.

When the office was a recognised institution in ancient times, those who held the appointments were often men of considerable skill. The father of the great English musician, Orlando Gibbons, who died in 1625, was one of the town waits of the city of Cambridge; and it has yet to be cleared whether Gibbons was or was not, in his capacity as musician to the king, one of the then representatives of the

ancient Waits usually belonging to royal or lordly establishments. It is now known that some of the more wealthy colleges at Oxford or Cambridge had their Waits, or companies of musicians who performed at dinner time. The College of Christ Church, in Oxford, founded by Cardinal Wolsey, and originally called "Cardinal College," must have at one time supported a body of musicians of this character, as may be inferred from the fact that a few years back, in opening an old chest which had long lain among the disregarded lumber belonging to the college, a set of wind instruments of various sizes, ornamented with silver, and bearing plates of the same metal, upon which the arms of the college had been engraved, was discovered. There were no mouth-pieces attached to the instruments, because then, as now, it was probably the custom for the players to keep their reeds in their own possession separated from the instruments except when in immediate use.

The Waits were a recognised institution in Scotland in the sixteenth century and later. The magistrates of Edinburgh in the year 1607 engaged one John Orley to provide five musicians "with chalmes and howboyis," to traverse the town in the morning "and ilk day at none to blaw ane certaine space upon any part of the steppill the bailleis plesis, and as he plesis: betuix sex and seynn houris at even to pas playing and blawing with his said parties betuix the Castel-hill and the Nether-bow." Robert Murie was named "one of the good tounes waits or hoyeboyes," with a salary in 1694, when it appears he had with him three associate "hoyeboyes." Down to the middle of the last century the Waits in Scotland are spoken of as making a joyous "noise" with trumpets, hautboyes, kettle-drums, &c. A noise in Shakespeare's time meant a band of music. The allusion to "Sneak's noise" in "Romeo and Juliet" is thus explained, as is also the passage in the Psalms—translated in the reign of King James I.—"God is gone up with a merry noise, and the Lord with the sound of the trump." The term "noise" was also synonymous with "waits" in olden time. It carries the same significance in the present. One of the accredited musicians of olden time in Scotland was the town "Sueschour," or drummer who occasionally accompanied the Waits. The "swash" was the drum. Shakespeare's term "Swash-buckler" probably meant one who made a great din on empty pretence, and he refers to the braggart Parolles in "All's well that ends well" as "Good Tom 'Drum.'"

Three centuries ago minstrels were also under the patronage of the Corporation of Glasgow. They were clothed in blue coats, and wore badges provided at the expense of the city. "A remnant of this custom, still popularly called Waits, existed until recently, and may still exist, in the magistrates annually granting a kind of certificate or diploma to a few musicians, generally blind men of respectable character, who perambulate the streets of the city during the night and morning, for about three weeks or a month previous to New Year's Day, in most cases performing on violins the slow soothing airs peculiar to a portion of the old Scottish melodies, and in the solemn silence of repose the effect is very fine. At the commencement of the New Year these men call at the houses of the inhabitants, and presenting their credentials receive a small subscription," much after the manner observed by their unlicensed brethren of the South. It is not at all improbable when the spirit of economy seized the various corporations who had formerly supported the Waits, and they were disbanded, that they carried on their practices tolerated if not sanctioned by the authorities, and extending their labours to all times of the day

and night, became the street musicians in various localities. Their abilities were at the command of those who, to augment festivity, desired to have a little music. There is a curious paper in *The Tatler* (No. 222) which shows that their melodious services were enlisted by young men to perform serenades before the houses of their lady-loves:—

"Whereas, by letters from Nottingham, we have advice that the young ladies of that place complain for want of sleep, by reason of certain riotous lovers, who for this last summer have very much infested the streets of the eminent city with violins and bass-voils between the hours of twelve and four in the morning."

It goes on to say that the practice has existed in other places, and explains or accounts for it by saying—"For as the custom prevails at present, there is scarce a young man of any fashion who does not make love with the town music; the Waits often help him through his love-making." Shakesperian readers will remember a like practice adopted by Thurio in "Two Gentlemen of Verona." This is, perhaps, the last mention of recognised engagements for the Waits. Since that day they perform on their own responsibility and at their own risk.

At one time the Waits of the metropolis were regularly licensed by the Company of Musicians of London, and by the burgesses of Westminster. In London the office of Director of the Waits was to be purchased, and in Westminster it was an appointment under the control of the High Constable and the Court of Burgesses. The appointment was maintainable at law, for we learn from Chambers's "Book of Days" (Vol. II. p. 743) that "in the year 1820 the matter formed the subject of a police inquiry, and so brought it under public notice in a singular way. A Mr. Clay had been the official leader of the Waits at Westminster, and on his death Mr. Monro obtained the post. Having employed a number of persons in different parts of the City and Liberties of Westminster to serenade the inhabitants, trusting to their liberality at Christmas as a remuneration, he was surprised to find that other persons were, unauthorised, assuming the right of playing at night, and making applications to the inhabitants for Christmas boxes. Sir R. Baker, the police magistrate, promised to aid Mr. Monro in the assertion of his claims, and the result, in several police cases, showed that there really was this vested right to charm the ears of the citizens of Westminster with nocturnal music." Whether this law still holds good cannot now be said. If it were possible to control the vagaries of those itinerant minstrels who in city or suburb disturb with irritating extracts from the repertory of the music-hall and the tap-room the peace-expecting and rest-desiring inhabitants, perhaps the sentiment which surrounds the performance of the Waits might have a substantial basis. At all events, something might be done to mark the progress of art in such matters, so as to show our contemporaries and to bequeath to posterity something better than is now offered in this form of Christmas music.

SOME years back there was an essay on "Music and the Art of Dress." Its influence is now only exerting itself. The combination of technical terms relating to "Music and Dressmaking" forms a new epoch in musical criticism. A contemporary, in recording the "At Home" of an Art Society recently, said "Some excellent piano and violin solos were also contributed, and went far to enhance a most genial and pleasant evening. There were some strikingly pretty costumes present, notably that of a lady in a long dress of *fauille* in the delicate new shade of *capucine*

claire. Madame Zimmer appeared in black, with a panache of cardinal ostrich feathers, and a fan to match; and another costume of cream and gold was quite noisy with the ropes of large bead trimmings with which it was decorated." While the notice of the opening of a Bohemian Club, at which rich persons are invited to hear musical artists perform for nothing, gives the following interesting notice of a portion of the entertainment. "Miss Lucille Saunders opened the Concert with one of Hope Temple's latest songs, and looked very striking in a white net dress, nearly covered with white jet. Madame Belle Cole was much applauded for her beautiful rendering of 'Sognai,' by Schira, and wore a superb white satin gown, with a huge fan of white feathers. Mrs. Stanley Stubbs looked most picturesque in bronze-green plush, with a front of pale pink lisse. Tiny Baby Berkley (in a pink silk sacque) had her little recitation about 'What they do at the springs.' Miss Whitacre wore a capital platform dress of yellow silk, which looked very telling, as the top of the arch was draped with amber silk curtains. She was much applauded for a florid operatic air." Here is a new field for the music critic. When a work is dull, and copy must be made, an inventory of the furniture and a description of the decorations might be introduced with advantage. One drawback only will present itself. The critic will have to show some knowledge of the subject on which he is called upon to write. He need not know anything of music, but woe befall him if by erroneous descriptions he fails to show that he has served his apprenticeship to a milliner.

OUR American correspondent, referring to the Worcester (Mass.) Musical Festival in the letter which appeared last month, gave a striking illustration of the thirst for novelties which, largely encouraged by the press, seems to be growing upon audiences, whether on this or that side of the Atlantic. It probably exists in America to a larger extent than here, for reasons which may be found in the greater excitability and restlessness of the people; but it has got hold of the English public in some measure, and we are learning to estimate the value of a prospectus not so much by the character of the works it promises as by the number of those which are new. It seems that a section of the Worcester public complained because in the programme of their Festival were Handel's "Messiah" and Verdi's "Requiem," both of which were objected to for the reason that they had been given three times within a recent period. We are far from saying that any works, however excellent, should receive attention to the neglect of others that are worthy of it; but there is a principle underlying the Worcester grumble which needs careful watching, or we shall by and bye find ourselves like children who, having had ten minutes with a toy, throw it aside and cry after another. A restless craving for the excitement of novelty must have a deadly effect upon music. It renders comparatively useless the finest works—those which should be to our musical pabulum what bread is to the food of the body—and it places the least worthy on the level of the best, in so far as both serve only for a passing gratification. Moreover, it promotes in musical amateurs the flippancy and superficiality which never fail to distinguish the man who has skimmed many books, but read none. A true work of art, like a good book, should be mastered and made part of one's self.

THERE was an interesting function at Cambridge a fortnight ago, when the University Professor, Dr. Villiers Stanford, and the Principal of the Royal

Academy of Music, Dr. A. C. Mackenzie, received the degree of Doctor of Music *honoris causa*. As usual, on such occasion, the Public Orator presented each gentleman to the Vice-Chancellor, at the same time pronouncing a Latin eulogy of his works and gifts. After going through the roll of Dr. Stanford's achievements, Dr. Sandys referred to his position as Director of the Cambridge University Musical Society, sonorously adding, "Apollinis Musagetæ minister, qui Musarum et Gratiarum comitumque vocalium choro stipatus, majestate manus modo silentium imperat, modo admirabilem carminum concentum elicit." In similar fashion did the Public Orator sketch the leading facts of Dr. Mackenzie's career, laying stress upon his teaching of music in Edinburgh for fourteen years in order to be free to devote himself at last to the higher forms of musical composition alone—

Nam "vatem egregium, cui non sit publica vena,
Cui nihil expositum solet deducere, nec qui
Communi feriat carmen triviale moneta, . . .
Anxietate carens animus facit."

That the musical public generally have approved the action of the Senate in this matter goes without saying. Indeed, the wonder is that Dr. Stanford did not receive the honour long ago, having regard to his intimate connection with the University and the work he has done within its boundaries. If Cambridge is to bestow honorary musical degrees at all, she cannot do better than take the leaders of musical activity as recipients, and of that class both Dr. Mackenzie and Dr. Stanford are excellent representatives.

THERE is something to be said even for evil things in this extremely mixed world. A visitation of cholera or typhoid, for example, generally brings about a good deal of cleanliness and improved drainage. In like manner the press "interviewer" has his uses, and there are occasions—we grant they are rare—when he stands forth in convincing disproof of the fact that the scheme of creation involves anything absolutely and entirely evil. But the "interviewer" requires a good deal of watching, and, just now, cautious people are wanting to know the rights of what seems a pretty little game. Let us suppose that a young lady of sixteen comes to England from Timbuctoo, and appears at a Concert without exciting any particular remark. This is a common procedure, though Timbuctoo is not in every case the place of departure. Some days after the *début*, which led to nothing in particular, a public journal appears with a column-long "interview," and we are regaled with the conversation of the ambitious African, and a sketch of her features. Yet some days, and another newspaper follows suit, giving us a second conversational column, with all the details over again. Naturally the public want to know how this is done, and why. They are themselves unconscious of any burning interest in the lady from Timbuctoo, and the question is whether the editors concerned have really persuaded themselves that such an interest exists. It may, of course, be suggested that a "consideration" has passed, and that the conversational columns are only advertisements of a disingenuous nature. But the British press can hardly have sunk so low. The chances are that our astute friend the interviewer has been "coming it" over his unsophisticated chief.

THE *Athenæum*, in noticing the performance of "Joshua" by the Borough of Hackney Choral Association, alludes to "what may be called the renaissance of antiquarian music, which commenced with the formation of the Bach Choir twelve years ago."

The "new birth" had already taken place when the Bach Society was formed, that body itself being one of the results of the revival. The "renaissance" dates back for nearly twenty years with the formation of the Oratorio Concerts. The domain of oratorio at that time was chiefly occupied by the Sacred Harmonic Society, who, as "A Short History of Cheap Music" tells us on page 104, had shown little inclination to undertake the production of new works until it was proved that such novelties were attractive and remunerative. At the first performance of the Oratorio Concerts on February 5, 1869, Handel's "Jephtha" was given. In 1870, Bach's "Passions Musik" was revived, and among the other works which followed were "Belshazzar" in 1872, "Theodora" in 1873. "Esther" and "Susanna" were brought out at the Alexandra Palace as a natural sequence of the interest in the renaissance of antiquarian music, all before the Bach Society had any hand in the matter. In fact, it is doubtful whether the publication of the works in a cheap form has not had more to do with the matter, by making the performances possible, than the sentimental interest attached to the work of the Society distinguished by our contemporary.

THE upper floor of a music warehouse not far from Oxford Street had been let for the purpose of an agency for servants. A projecting board announced the character of the business to the passers by. When the "agency" came to an end, the board remained, and the shop-boy utilised it by pasting slips upon it relative to the goods sold in the shop. He did not cover the whole surface, so that the announcement read as follows:—"Mandolines, guitars, violins, male and female servants, and all other kinds of musical instruments." There are still some shop-boys endowed with genius.

ROYAL CHORAL SOCIETY.

WE do not suppose the change of style of the Royal Albert Hall Choral Society will affect it in any sense with the public, but it was cheerful to note that its popularity has at any rate not diminished, for the immense building was well filled at the first Concert, on the 7th ult., though the programme consisted of works which have been allowed to fall into some neglect of recent years by our larger societies. If our memory serves us, Mozart's Requiem had been given only once in the metropolis during the past decade. Its revival was therefore welcome to musicians, and in some respects the performance was surpassingly fine. The magnificent "Dies iræ" and the fugal numbers were given with wonderful majesty and power, and the quality of tone was simply perfect. The soloists, however, were far from satisfactory. Individually, Madame Albani, Madame Scalchi, Mr. Lloyd, and Signor Del Puente are artists of the first rank, but the *ensemble* was singularly defective, and the vocalist last-named was quite unequal to the task laid upon him. In Rossini's "Stabat Mater," which followed, there was more to call for praise. A finer rendering of "Cujus Animam" than that afforded by Mr. Lloyd we have never heard, and Madame Albani's splendid voice told well in the "Inflammatus." On the 28th ult. the Society gave a performance of Mr. Cowen's "Ruth," just too late for notice in our present issue.

CRYSTAL PALACE.

GRIEG'S Concert-Overture "In Autumn," which was heard for the first time at the Palace on October 27, is full of charming snatches of melody and quaint surprises, but as a whole fails to impress the hearer to anything like the same extent as his songs and less ambitious instrumental music. It is scrappy and wanting in continuity. The

Scena for two female voices, female chorus, and orchestra (Op. 20), "At the cloister gate," is a sombre but interesting work, somewhat marred by a conventional *Finale*, indifferently rendered by the chorus, and overweighted by the organ. The bulk of the declamation fell to Miss Anna Williams, who entered thoroughly into the spirit of the situation, and was in all respects admirable. The interlocutor was Miss Marie Curran, for whom the contralto part proved too low.

Yet another novelty was Dr. Mackenzie's "Benedictus," a re-arrangement for small orchestra of one of the six violin pieces recently published. This unpretentious composition is in the author's happiest vein, and keeps up to the close an unbroken flow of suave and genial melody. The audience would have gladly heard the piece repeated, and Dr. Mackenzie, in answer to a hearty call, bowed his acknowledgments from the gallery. Mr. J. F. Barnett's *Offertoire* for organ, a very pleasing and straightforward composition, was also cordially received. Mr. Lloyd contributed the "Preislied" in his usual artistic fashion, and the Concert wound up with a fine performance of the "Lobgesang," in which the vocalists already mentioned took part, and the Crystal Palace choir gave a very fair account of itself. The symphonic movements with which the work opens were played by Mr. Manns with the greatest delicacy and spirit.

A very meritorious novelty from the pen of a native composer was forthcoming at the Concert of the 3rd ult., in the shape of Mr. Gadsby's new Festal Symphony (MS.) in D major. The work is of a varied and elaborate character, the last movement in particular being noticeable for a lavish display of orchestral devices. The opening movement is, on a first hearing, the most impressive. But, as we have said at the outset, there is much excellent workmanship and constructive ingenuity displayed in the new work, which met with a very warm feeling from the audience.

Except for the mysterious and poetic *Coda* of the fifth piece, the new Schubert Waltzes proved rather disappointing. They are tuneful and flowing, but, with the exception we have just named, call for no special comment. Mdlle. Douilly, the vocalist on this occasion, sang Hérold's Cavatina "Jours de mon enfance," and Miss Marie Douglas played the violin *obligato* very creditably.

Mdlle. Janotha played Mendelssohn's G minor Piano-forte Concerto (No. 1) in her usual brilliant but somewhat unequal fashion, taking the last movement at an outrageously rapid pace, and later on won and accepted an encore for Chopin's Scherzo in B minor. The feature of the Concert, however, was the truly noble performance of the second "Leonora" Overture, which dwarfed all the other pieces in the programme into comparative or, in some cases, absolute insignificance. Saint-Saëns's clever Ballet airs from "Etienne Marcel" concluded the Concert.

Two clever young people made their first appearance at the Palace on the 10th ult., in the persons of Miss Ethel and Master Harold Bauer. But it is permissible to express the regret that they were so ambitious in the choice of their pieces. Both were a little overweighted, the pianist by Saint-Saëns's Piano-forte Concerto (No. 2, in G minor), and the violinist by Vieuxtemps's showy, but invertebrate, Fantasia appassionata. Mr. and Mrs. Henschel were the vocalists. The programme also included the Vorspiel to "Parsifal," *Wotan's* "Abschied" and the "Feuerzauber" from the "Walküre," and the "Tannhäuser" Overture. But the orchestra were heard to the greatest advantage in Haydn's B flat Symphony (No. 9 of the Salomon set), which opened the Concert.

The continued popularity of "The Golden Legend" was evidenced by the very large audience which assembled on the afternoon of the 17th ult. Taken all round, the performance was an exceedingly good one. The short notice at which Miss Spada had undertaken the rôle of *Elsie* exempts the critic from the necessity of any detailed comment upon her performance. Madame Belle Cole was fairly efficient, though unduly tremulous at times, as *Ursula*; Mr. Lloyd excellent as ever as the *Prince*; Mr. Andrew Black displayed an excellent baritone voice as the *Forester*; while Mr. Barrington Foote proved fully a match in every respect for the part of *Lucifer*. The choir sang better than they have done for some time past.

MONDAY AND SATURDAY POPULAR CONCERTS.

THE exceptionally large gathering in St. James's Hall, on the 12th ult., in spite of forbidding weather, augured well for the success of Mr. Arthur Chappell's season. It is not the custom on these occasions to give any special significance to the programme, and with one exception the items were of a thoroughly familiar character. Of all string quartets, that of Beethoven in C (Op. 59, No. 3) may be regarded as the most popular, and a magnificent performance, with the usual artists—Madame Néruda, Mr. Ries, Mr. Straus, and Mr. Piatti—at once aroused the enthusiasm of the audience. The only other concerted work was Schumann's Trio in D minor (Op. 63), which has gradually grown into favour as it has become more and more understood. Miss Fanny Davies gave a good performance of Beethoven's Variations in E flat, on a theme from the "Eroica" Symphony. The three pieces for violin, by Dr. A. C. Mackenzie, from the set of six recently published as Op. 37, had been played once before at one of Sir Charles Hallé's Concerts, also by Madame Néruda. The composer modestly speaks of them as a "small contribution to violin music," but, so far as we know, no more charming additions have been made to the repertory of the violinist for a considerable time. The numbers played at this Concert were the Benedictus, the Berceuse, and the Saltarello, and the audience by its persistent applause showed plainly that it would have welcomed one or two more examples. But the order had apparently gone forth that there were to be no encores, and the judicially-minded rejoiced at so sensible a departure from ordinary custom. Miss Liza Lehmann sang in her most pleasing manner the song "Willst du dein Herz mir schenken," which was attributed to Bach in one part of the book and to Giovannini in another. She also introduced two piquant little songs from her own pen, the first of which, "Oh, tell me, nightingale," made a very favourable impression.

Of the first Saturday programme there is really nothing to say, the selections being wholly familiar, while the crowded audience showed that it had by no means become weary of such works as Mendelssohn's Quintet in B flat (Op. 87), Brahms's Sonata in A, for pianoforte and violin (Op. 100), and Beethoven's Trio in D (Op. 70, No. 1). Sir Charles Hallé had a warm reception, and was heard at his best in Chopin's Nocturne in E and the Barcarolle in F sharp. Miss Lehmann was again the vocalist, her selections calling for no remark.

For a similar reason there is scarcely anything to be said concerning the second Monday Concert, on the 19th ult. Spohr's Melodious Quartet in A (Op. 93) and Haydn's Trio in G have been heard frequently, but many Quartets of Spohr and many Trios of Haydn wait for a hearing. Both works were, of course, rendered to perfection, with Lady Hallé as leader. Mdlle. Janotha gave a spirited rendering of Mendelssohn's Fantasia in F sharp minor (Op. 28), and joined with Signor Piatti in Chopin's Sonata in G minor, for pianoforte and violoncello (Op. 65). The Concert was attended by a large audience, and appeared to be thoroughly appreciated.

The next two Concerts, and the last we can notice this month, demand more than merely formal record, as the programme of each included an important addition to the repertory. That of Saturday, the 24th ult., contained Dvorák's Quintet in A, for pianoforte and strings (Op. 81). This was first performed in London at Sir Charles Hallé's Concerts last summer, and was noticed in the June number of THE MUSICAL TIMES. A further hearing serves to confirm in the fullest manner the remarks then made. The Quintet, which we now learn is one of Dvorák's latest compositions and not a recent publication of an early effort, is certainly one of his most fresh and genial works. We still think the patchy form of the slow movement is a disadvantage, though the themes themselves are of great beauty; but of the other three sections there cannot be two opinions. Music so thoroughly original and yet so free from all sense of labour must needs fascinate the most ordinary hearers, and we shall expect to find this Quintet tolerably often in Mr. Chappell's programmes. It was of course splendidly interpreted by Sir Charles Hallé, Madame Néruda, and their usual fellow artists. The rest of the instrumental programme consisted of Mozart's Quartet in B flat, No. 3.

Beethoven's Sonata in D (Op. 10, No. 3); and Schubert's Rondo in B minor (Op. 70), for pianoforte and violin. Madame Bertha Moore sang with exquisite taste songs by Sullivan, Grieg, and Bennett.

Even a more interesting novelty was brought forward on the following Monday. When it was announced only a few weeks ago that Brahms had completed a series of "Gipsy Songs" for four voices, with pianoforte accompaniment, one naturally wondered whether the same light touch and delicate fancy apparent in the charming "Liebeslieder Walzer" would characterise the new productions. Doubts are now at an end, and the "Gipsy Songs" are fairly launched on the sea of popular favour. They are not as might be supposed adaptations of existing Magyar tunes, but are wholly original, and in some of them it must be confessed the gipsy element is not very apparent. But all are in 2-4 measure, and the use of irregular rhythms and syncopations may be supposed to give consistency to the title of the cyclus. As abstract music they are as piquant, melodious, and sparkling as the composer could well make them. We shall not hazard an opinion as to which are the best of the set of eleven *Lieder*. Indeed, the standard of merit proclaimed in the first song is evenly maintained throughout. The verses are all of an amatory nature, and were originally written in Hungarian, by Hugo Conrat, but were set to music in a German translation. An English version which appeared in the Concert-book, is for the most part arrant nonsense, and another should be forthwith provided. The songs were rendered to perfection by Mrs. Henschel, Miss Lena Little, Mr. Shakespeare, and Mr. Henschel, with Miss Fanny Davies at the pianoforte, and were received with enthusiasm by the crowded audience. It was rather a trying ordeal for Miss Margaret Wild, a new pianist; to follow and conclude the Concert. The young lady has been a pupil of Madame Schumann for two years, and her rendering of Chopin's Scherzo in B flat minor showed that she has greatly profited by her teaching. We shall doubtless have an early opportunity of speaking more particularly as to her ability. A magnificent performance of Schubert's Quartet in D minor was another feature of the Concert.

LONDON SYMPHONY CONCERTS.

UNDETERRED by the indifference of the public towards his enterprise, Mr. Henschel has commenced a third series of Concerts under somewhat changed conditions. It is understood that he now relies entirely on himself, or, in other words, that he has not asked for any further guarantee from his former supporters. This of course only increases our respect for his courage and zeal in a good cause. But he has also made some important concessions to the public, the final result of which cannot yet be gauged, though the outlook is certainly not unpromising. The lowered prices have brought in a large increase of subscribers, and the gratuitous distribution of the programmes is a great boon to those who, having paid a shilling for their places, found their outlay exactly doubled by the purchase of a book of analysis. So far all is well, but it cannot be too strongly impressed on Mr. Henschel that the one great condition of success is excellence of performance. Music lovers are far more critical than formerly and will not accept second rate wares at any price. It is necessary to emphasize this fact at once, because at the first of the present Concerts, on Tuesday, the 20th ult., there was not wholly unqualified ground for contentment. Nothing could have been better than the selection of the programme. Though it consisted wholly of orchestral music there was plenty of variety, and every item was of the highest excellence in its way. Opening with Wagner's gloomy but impressive "Faust" Overture, contrast was at once afforded by Beethoven's animated Symphony in A (No. 7) which followed. But the rendering of neither of these works can be described as satisfactory. That of Wagner's piece was tame and perfunctory, and the first three movements of the Symphony were played in somewhat coarse and slovenly fashion. In the *Finale* the orchestra seemed to pull itself together, and for the first time fully deserved the applause it received. The improvement was maintained in the Ballet Air in G from Schubert's "Rosamunde," and Schumann's Overture, Scherzo, and *Finale* (Op. 52); but by far the best perform-

ance was that of a Suite by Grieg, from the music to a dramatic poem by Ibsen entitled "Peer Gynt." This little work was first written for the pianoforte, and in its new form it is almost certain to become popular. It is in four brief movements, all of them full of the composer's individuality, while the orchestration is remarkable for its daintiness and piquancy. The light and delicate handling of this music by the band proved that the material at Mr. Henschel's disposal is capable of excellent results, and the rest lies with himself.

HERR WALDEMAR MEYER'S CONCERTS.

It has become almost a fashion of late years for violinists who win fame here as executants of *morceaux de salon* to resort to the expensive expedient of giving Orchestral Concerts on their own account, in order to demonstrate their capacity for greater things. Whether the speculation is in the end a profitable one is more than we dare take upon ourselves to assert. Obviously it does not bring an instant return for the investment of capital, since the audiences at these Concerts are invariably either very meagre or made up of friends, the majority of whom do not pay for their seats. Still the undertaking constitutes an undeniably good advertisement, especially if the enterprising *virtuoso* who spends his money on a good hall and an adequate orchestra can also contrive to secure as Conductor some popular musician who knows how to make up an interesting programme, and will perhaps contribute some novelty from his own pen to impart a piquant flavour to the combination. These considerations being kept in view, it must be admitted that Herr Waldemar Meyer, who gave the first of two Orchestral Concerts at St. James's Hall, on the 22nd ult., has gone the right way to work to achieve his object. Herr Meyer is of course not altogether a stranger here to the higher tasks of his art; among other things, he played a Concerto by Vieuxtemps at one of the Crystal Palace Saturday Concerts in October last year. Still, down to the present he had not been heard in such works as the Mendelssohn and the Brahms Concertos, both of which he performed on the occasion above referred to. The self-imposed test was in every way conclusive. By his vigorous and fiery interpretation of Brahms's Concerto, by his admirable technical facility and purity of style, and by the clearness and intelligence of his performance generally, Herr Waldemar Meyer proved himself a worthy pupil of Joachim and an artist of decidedly superior merit. In addition to the Concertos, Herr Meyer played with orchestra the well-known "Suite de Pièces" (No. 3, Op. 34), by Franz Ries, displaying a broad resonant tone in the Adagio, and rattling off the final movement, a *Moto perpetuo*, with rare brilliancy. That he won hearty applause throughout the evening may go without saying. The Conductor was Professor C. Villiers Stanford, who had a competent orchestra (led by Mr. A. Burnett) under his command. Dr. Stanford's own contribution—a brand-new Overture, entitled "Queen of the Seas," composed for the Tercentenary of the defeat of the Spanish Armada—is left in store for Herr Meyer's second Concert, on the 12th inst.; but at that under notice he secured a satisfactory performance of Mozart's Symphony in D (No. 1), Beethoven's "Namensfeier" Overture, and Hamish MacCunn's picturesque and impressive Ballad-Overture "The Dowie Dens o' Yarrow."

GUILDHALL SCHOOL OF MUSIC.

THE increasing interest taken in music by our civic authorities is a welcome sign of the times. On Saturday, the 17th ult., the Lord Mayor and Lady Mayoress attended a Concert in the large hall of the City of London School, the occasion being the inauguration of a new orchestra for the use of the students of the Guildhall School of Music. The force employed consisted of no fewer than 108 performers, and notwithstanding this large number the precision maintained throughout was worthy of much praise, a large proportion of which is due to Mr. Weist Hill, who must have taken infinite pains at rehearsal to secure such good results. The pieces played were Meyerbeer's Overture to "Streuensee," the first movement of Beethoven's Symphony in C minor, and the Overture to

"Fra Diavolo." Equally worthy of favour were the efforts of some of the soloists. Miss Jeanne Levine, who essayed Vicuxtemp's Violin Concerto in E, displayed technical gifts that can only be characterised as remarkable. She mastered the immense difficulties of the work with apparent ease, and we hope she will shortly be in possession of a better instrument. The rendering of Mendelssohn's *Scena* "Infelice," by Miss Annie Swinfen, was another highly commendable achievement, and words of encouragement may be bestowed on Miss Amy Sargent (soprano), Miss Carrie Curnow (contralto), Mr. W. H. Wheeler (tenor), and Mr. F. Casano (violinist). There is so much merit in a Largo from an Orchestral Suite in G minor, by Miss Edith Swebstone, that we should have liked to hear the entire work. At the close of the Concert Certificates of Merit were presented by the Lady Mayoress.

THE MUSICAL ASSOCIATION.

On the 5th ult. Mr. Ridley Prentice read a paper on "Brotherhood's Technicon: the necessity of a systematic and scientific training of the muscles of the hand and arm for pianoforte playing." Mr. Prentice said that the demands made by composers upon the executive abilities of players constituted an ever increasing quantity, and that students are consequently obliged to devote more and more time to mere technical study. The chief effect of a regular course of gymnastic exercises on the Technicon was an increased power of control over the motions of the fingers, and thus a greater command of the finer gradations of tone, such as could not possibly be gained at the keyboard. At the conclusion of his paper Mr. Prentice explained the Technicon, and exhibited the various exercises upon it.

Mr. Walter Pye (of St. Mary's Hospital), Mr. T. L. Southgate, and several other gentlemen took part in the discussion which ensued.

FINSBURY CHORAL ASSOCIATION.

ONCE again it has fallen to the lot of a suburban society to introduce an important festival work to London for the first time. Dr. F. J. Bridge's Birmingham Cantata "Callirhoe" was promptly taken up by the above-named Society, and performed under the composer's direction at the Holloway Hall on the 22nd ult. We dealt fully with the work in our notice of the Birmingham Festival and but few additional remarks are required. Perhaps the most striking feature in "Callirhoe" is the facility displayed by the composer in the dramatic style. Though a large proportion of the work is purely lyrical, whenever a dramatic situation is approached Dr. Bridge deals with it as one to the manner born. We may instance the breaking out of the plague among the people of Calydon, and the tragic deaths of the two leading characters, the musical illustration of these episodes being as appropriate as if the composer had been long engaged in writing for the operatic stage. Despite the defects to which we have already called attention, the merits of "Callirhoe" are so considerable, and its effectiveness from the popular standpoint so unquestionable, that its position is assured for some time to come. Dr. Bridge could not have desired a better rendering of his work than he obtained from the Finsbury Society. Nearly 300 in number, the choraleists must own an unusually large proportion of fine voices, for the body of tone produced is splendid, and the high quality of the singing generally reflects very great credit on the Conductor, Mr. C. J. Dale. The choruses in "Callirhoe" were given with the utmost *verve* and spirit, and Dr. Bridge's description of the singing as "faultless" was scarcely an exaggeration. The soloists were Miss Anna Williams, Madame Belle Cole, and Mr. Banks. The first-named lady rendered the leading part with much energy, and was fully equal to the demands made by the somewhat trying music. Mr. Banks was, as usual, very unequal. Sometimes he was scarcely audible, while at others he gave his naturally fine voice fair play, and made an effect in proportion. Madame Belle Cole was commendable in the small part of the *Priestess*. The first part of the Concert was occupied by Sterndale Bennett's "The Woman of Samaria," to which also full justice was

rendered, the soloists being the same, with the addition of Mr. W. H. Brereton. There was an overflowing attendance, and the Society appears to be in a highly prosperous condition.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

EVER ready to bring to notice works new and old which are neglected by other societies, the Association over which Mr. E. Prout so ably presides commenced its present season on the 19th ult. at the Shoreditch Town Hall, with a revival of Handel's "Joshua." There seems to be some doubt as to when and where performances of this work have been given during the past half century, but for practical purposes it may be regarded as quite unknown except as to a few numbers. Further, while almost every other oratorio of Handel has been revived experimentally within the last fifteen years, "Joshua" has been severely left alone until the present occasion. This neglect can only be ascribed to mere chance, for there are few of the composer's works more calculated to please a popular audience. "Joshua" is Handel's last Oratorio but four. It saw the light in 1747, a year after "Judas Maccabaeus," and its successors were "Solomon," "Susanna," "Theodora," and "Jephtha." The libretto is by the Rev. Dr. Thomas Morell, who was a master in the art of writing stilted and high-flown verse more noteworthy for sound than sense. In order to afford variety he has mingled with the exploits of the Israelitish leader some love passages between *Othniel*, the first of the Judges, and *Acisak*, Joshua's daughter. But whether his lines are warlike or amatory they are equally ridiculous, and as the Hackney Society's programme mildly puts it, are "in some places so absurd as to excite a smile." We do not suppose, however, that the silliness of the book has had much to do with the neglect of the Oratorio. Singularly enough, in Germany "Joshua" is by no means infrequently heard. It is well adapted for festival performances, its bright airs and vigorous choruses being for the most part in Handel's most animated style. Indeed the latter are only surpassed in "Israel," "Solomon," and "The Messiah," and the two which are singled out for performance at Handel Festivals, "Ye sons of Israel" and "Glory to God," are equalled by some of the other choral numbers. The edition used at Shoreditch was that of the German Handel Society, in which, among other corrections, the genuine second part of the soprano air, "Hark, 'tis the linnet," appears for the first time. The additional accompaniments written by Mr. E. Prout are alike scholarly and modest. We have no sympathy with those who would keep Handel's works on the shelf because they cannot be performed precisely as the composer left them; but the necessary editing should be done with knowledge and reverence, and Mr. Prout has brought both qualifications to bear on his task. It remains only to speak of the performance, in which there was much worthy of praise. If the sopranos had been equal to the other sections of the choir the rendering of the choruses would have called for unqualified commendation. The efforts of the soloists, Miss Annie Marriot, Mr. Gawthrop, Miss Hilda Wilson, and Mr. Brereton, were very praiseworthy, considering that the Handelian style of vocalisation is not so much cultivated as formerly. In the unfortunate absence of an organ or a pianoforte, the recitatives were accompanied by the strings, which was on the whole the best course under the circumstances.

MR. WILLIAM NICHOLL'S CONCERT.

VOCALISTS who give Concerts are too prone to make their programmes consist mainly of an unmeaning string of feeble ballads, but Mr. W. Nicholl is an honourable exception to this rule. The higher ground which he takes was fully maintained at his Chamber Concert at the Princes' Hall, on the 1st ult. The principal item in the scheme was Grieg's cycle of songs, "Reminiscences from Mountain and Fjord" (Op. 44). This consists of six numbers, sufficiently varied to be acceptable at one hearing, though all more or less pervaded by a certain melancholy, characteristic of the dark, true, and tender north. Mr. Nicholl sang them with much expression and feeling, but we think

they would be more effective if taken by a tenor and a soprano in alternation. The Euterpe Quartet, consisting of the Concert-giver and Messrs. Arthur Thompson, Arthur Oswald, and B. H. Grove, made its first appearance, and sang some German and English part-songs. The *ensemble* was scarcely satisfactory, but further practice together will no doubt result in the desired improvement. Among the other artists who took part in the Concert were Miss Lucy Riley, who played some violin solos exceedingly well; Miss Louise Phillips, and Madame Fasset. Miss Mary Carmichael was, as usual, a model accompanist.

OBITUARY.

THE sudden death, on the 6th ult., of heart disease, in the sixty-seventh year of his age, of MR. JOSEPH MAAS, the father of the much lamented tenor Joseph Maas, and himself a vocalist at one time, will be noted with regret by many. He leaves a widow, one son, and four daughters to mourn his loss.

Among the names of the departed during the past month must now be added that of M. ANTOINE DE CHOUDENS, the music publisher, in his sixty-third year. He made the fortune of his firm by the purchase of Gounod's "Faust." He was the grandson of Pacini—Rossini's publisher—and began life in the very humble capacity of a night clerk in the Post Office, and was but little known in the musical world until 1859, when M. Carvalho induced him to buy the score of "Faust," which had already been produced at the Opera. The remarkable success of the work brought fame to its composer and fortune to its publisher.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE first production here of Halévy's "Jewess" by the Carl Rosa Opera Company, which took place on the last Saturday of October, fell too late in the month for notice in my last; but an event of such musical interest and importance must not be passed over in silence. Since its first production under the composer's direction, in Paris, in 1835, the opera has been heard in most of the larger Continental cities; but it is still a novelty in the English provinces, and Mr. Carl Rosa's adaptation, moreover, presents several new features which seem likely to assist its popularity in this country. It would be impossible, in the limits of this notice, to deal adequately with so elaborate a production, or describe in detail the changes and modifications which have been made in the original version; but it may be stated generally that Mr. Grist's libretto is not only an abridgment of that of M. Scribe, but in many respects a much less morbid, harrowing, and extravagant drama, though I think Mr. Carl Rosa showed a wise discretion in abandoning, after the first representation, the "happy ending" which the English librettist had provided. The plot, it will be remembered, hinges upon the guilty passion of the Christian *Prince Leopold* for the beautiful Jewess *Rachel*, whose love he has won in the disguise of one of her father's craftsmen. But *Rachel* is only the adopted daughter of the goldsmith *Eleazar*, her real father being a Roman patrician named *Brogni*, who, after the death of his wife and the supposed death of his child in the siege of Rome, has entered the church and won his way to the cardinalate. At Constance the beautiful *Rachel*, who has been carried off and educated as his daughter by the Jew *Eleazar*, attracts the attention and kindles the passion of the young *Prince Leopold*, who, though possessed of a charming and devoted wife in the *Princess Eudocia*, imperils his soul for the love of the beautiful Jewess. The catastrophe to which this guilty intrigue naturally tends is precipitated by the wifely affection of *Eudocia*, in commissioning from *Eleazar* a costly jewelled chain for presentation to her husband on his victory over the Hussites. *Eudocia* has just placed the collar about the *Prince's* neck, when *Rachel*, who has accompanied her father to the ceremony, recognises in the *Prince* her lover and betrayer. Instantly tearing the jewel from his breast, she indignantly denounces him for his

perfidy. How *Rachel* afterwards relents, and saves her false lover from the death which awaits a recreant Christian, by taking all the blame upon herself, finally expiating her love in view of the audience in a cauldron of boiling oil, must be gathered from the book or witnessed in representation. It may be said generally that the work is strong in such popular recommendations as melody, pageantry, and dramatic interest. With all its grandeur, and at times even sternness, the music is never wanting in rhythmical charm or tuneful grace, though it seldom attains the definite melodic beauty of Meyerbeer's later operas, with which it presents many points of affinity. There is no lack of local and mediæval colour in the opera and the Jewish character of the Passover music contrasts effectively with the Christian ecclesiastical harmonies in the church scene and the stern numbers of the Cardinal's anathema in the third act, which is emphasised with trombones and tremulous roll of drums. The concerted music generally is admirable, and the *Finale* to the second act especially so. The work was capitally staged, alike as to costumes and scenery, and the performance altogether left little to be desired. Miss Moody made a charming *Rachel*, but excelled rather in grace, pathos, and tenderness than in tragic force. The *Eudocia* of Miss Amanda Fabris was a bright and pleasing assumption, and Mr. McGuckin acquitted himself of the exceedingly trying part of *Eleazar* with great skill and effect.

Mr. Stockley's opening Concert, on the 15th ult., was of a somewhat lighter and more popular quality than the majority of these entertainments, which appeal primarily to the educated music-lover and are generally rich in high-class orchestral novelties. On the present occasion there were only two works that could be called new here, and neither of these belong to the first order of excellence, whilst some of the old works brought forward, such as Beethoven's First Symphony and Mendelssohn's Overture to the "Midsummer Night's Dream," might be considered trite for habitual concert-goers. Gounod's "Saltarello," however, had not been heard here before, and its strongly marked character, its gorgeous colouring, and its restless tarantula spirit impressed the audience very favourably. Rheinberger's Organ Concerto in F major (Op. 137), with accompaniment for strings and three horns, was the occasion of a triumph for the new Town Hall organist, Mr. C. W. Perkins, whose masterly performance on the solo instrument won him rounds of applause. The work itself is clever and melodious rather than great, but it affords admirable scope for the *technique* of an accomplished organist, and Mr. Perkins fully satisfied its requirements. A selection from the Ballet Music from M. Ambroise Thomas's "Hamlet" proved a dainty and fanciful suite of movements charmingly rendered. In the absence of Madame Nordica, who was unable to arrive in time from the United States to fulfil her engagement, Madame Belle Cole made her first appearance in Birmingham at this Concert and won golden opinions by the rich pure quality of her contralto voice. She sang the recitative and air "Or, là, sull'onda," from Mercadante's "Il Giuramento," an air from Weber's "Abu Hassan," and last, but not least, a tasteful setting by Mr. Alfred H. Pease of Kingsley's lines "What joy is in the fisher's life." Mr. Grice was effective in the old song of Benedict, "Rage, thou angry storm," and a new and dainty song, "Phyllida," by Dr. Wareing.

It is to be regretted that the efforts of the Birmingham and Midland Musical Guild to popularise classical Chamber Music here have not proved more successful yet, but there was nothing to complain of in the attendance at the Lecture by Mr. Cummings, which took place under the auspices of the Guild on October 31. The subject of the discourse was "Nineteenth Century Music," including a sketch of musical progress in England during the period in question.

On the 17th ult. Mr. Charles Lunn gave his last annual pupils' Concert in the Masonic Hall. On former occasions the Mayor has placed the Town Hall at his disposal for these entertainments, conditional on the proceeds being devoted to some charitable object; but the Corporation building this time was wanted for more important objects; and Mr. Lunn, having to find a room at his own expense, declines to continue the series.

The annual Concert of Mr. and Madame Pollack on the 20th ult., though somewhat wanting in novelty, was of a

more than usually interesting and popular character, as was attested by the magnitude of the attendance and the warmth of the applause. The vocalists were Madame Pollack (who possesses a sweet contralto voice), Mr. Levett (tenor), and Mr. H. Peacock (baritone). Madame Pollack, accompanied by the composer, Dr. Swinerton Heap, was especially effective in a refined and musicianly setting of Newman's hymn "Lead, kindly Light."

At Madame Agnes Miller's first Chamber Concert, on the 22nd ult., the *beneficiaire* was assisted by the ladies of the celebrated Shinner String Quartet, and the novelty of the evening was Brahms's latest Sonata for pianoforte and violin, which was admirably played by Miss Emily Shinner and Madame Miller, and enthusiastically received. Other features of interest were Beethoven's Quartet in B flat (Op. 18, No. 6), Schumann's Trio in F (Op. 80), and Mendelssohn's four Variations *Sérieuses* in D minor, in which Madame Miller was heard at her best.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

WHILE opera is played in Dublin nearly all other musical work seems to be suspended, so that my record for the beginning of November is but an account of the visit of Mr. Augustus Harris's Italian Opera Company to the Gaiety Theatre (5th to 17th ult.) Mr. Harris issued a most attractive list of artists and prospectus of works to be performed, and it is pleasant to be able to say that he kept strict faith with the public. The works performed during the fortnight of the engagement were: "Faust" (twice), "Ernani" (twice), "Carmen," "Les Huguenots," "Lohengrin," "Il Flauto Magico," "Aida" (twice), "Don Giovanni," and "La Traviata." The principal vocalists were Mesdames Ella Russell, Rolla, MacIntyre, Desvignes, Scalchi, Lablache, and Bauermeister; MM. Ravelli, Runcio, Caprile, De Anna, D'Andrade, Foli, Miranda, Abramoff, Winogradow, Ciampi, &c. With a catalogue of such capability, it is not surprising that on the repetition of "Faust" a complete change of the principals was presented, the interpreters in the first performance being Mesdames Russell, Desvignes, and Lablache; MM. Ravelli, D'Andrade, and Foli; while in the second we had Mesdames MacIntyre, Scalchi, and Bauermeister, with Messrs. Runcio, Winogradow, and Abramoff. The performances of "Ernani," with Mesdames Rolla and De Vernet, and Signor de Anna (*facile princeps* as *Don Carlos*) still left the reserve of principals unexhausted, for in "Don Giovanni" Mdlle. Alameda and Mr. Valentine Smith were brought to the front. The new *prime donne*, Misses Russell and MacIntyre, were enthusiastically received, and Signor d'Andrade, who also comes here for the first time, lost no time in establishing his title to popular favour; while the capabilities of M. Winogradow of the Russian Opera, both in acting and vocalisation, were readily recognised. Of the novelties or revivals, the production of "Aida" and "Les Huguenots" were each praiseworthy; that of "Lohengrin" was decidedly inferior. The "Band and Chorus from the Theatre Royal, Covent Garden," were not altogether satisfactory, the former not comparing favourably with that directed here by Mr. Goossens for the Carl Rosa Opera in September; and the latter being no better than the average Italian opera chorus we are fain to put up with. Signor Arditi conducted, and Mr. Harris personally superintended the arrangements.

Two afternoon Concerts, by the artists of Mr. Harris's Italian Opera Company, were given in the Leinster Hall on the 10th and 17th ult., in which nearly all the principal vocalists above-mentioned took part. Some duets for violin and pianoforte between Signors Contin and Romili gave a pleasant variety to the performances, which were largely attended.

The annual Concert for the Dublin Typographical Benevolent Fund took place in the Rotunda on the 10th ult. The vocalists were Mrs. Scott-Fennell, Miss Harris, Miss L. A. Hackett, Miss Bayley; Messrs. Weldon, J. F. Jones, C. Kelly, and Signor Abramoff. Dr. Joze conducted, and the band of the 11th Hussars performed some selections during the evening.

The first Chamber Music Recital for the season, under the

auspices of the Royal Dublin Society, took place in the theatre of the Society, Kildare Street, on the 19th ult., the executants being Signor Papini (first violin), Mr. Newman (second violin), Herr Lauer (viola), Herr Rudersdorf (violoncello), and Signor Esposito (pianoforte). The Recital opened, traditionally, with Haydn's "Emperor" Quartet, the performance of which left absolutely nothing to be desired. Grieg's Sonata in F (Op. 8), for pianoforte and violin, was admirably played by Signors Esposito and Papini; and Beethoven's E flat Quartet (Op. 16), for pianoforte, violin, viola, and violoncello, brought a most delightful performance to a close. These Recitals will be continued every Monday, at three and five o'clock alternately, during the season.

Gounod's "Redemption" was performed by St. Patrick's Oratorio Society, on the evening of the 20th ult., at St. Patrick's Cathedral. The principal parts were ably sustained by Miss Carlotta Elliot, Mrs. Walter Bapty, Mr. Drummond Hamilton, and Mr. Charles Kelly. The choruses, considering the comparatively small number of executants, were remarkable for fullness of tone and precision of attack, and the accompaniments were played by Mr. Charles Marchant (Organist of the Cathedral and Conductor of the Oratorio Society) with his usual taste and ability. Trumpets, cymbals, and drums were added to the organ accompaniment.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

On the 1st ult. Mr. Franklin Peterson, before a very large audience, delivered the first of a series of twenty Lectures on "The History of Music," in the Hall of the Charlotte Square Institution.

Sir Charles and Lady Hallé (Madame Néruda) paid us their yearly visit on the 3rd ult., when, in the Music Hall, they gave a Recital of the following works:—Sonata in C major, Waldstein, Op. 53 (Beethoven); Nocturne in E (Op. 62, No. 2); and Barcarolle in F sharp, Op. 60 (Chopin), were the pianoforte solos. Duets—Concerto for violin, in G minor, Op. 26 (Max Bruch); Sonata for pianoforte and violin, in B flat, Op. 59 (Gade); and Rondo Brillante in B minor (Schubert). Violin solos—three numbers from Op. 37 (Benedictus, Berceuse, and Saltarello), by Mackenzie. Gade and Mackenzie's compositions were played for the first time here, and were enthusiastically received. Madame Néruda, in a graceful and finished style, brought forward the merits of Dr. Mackenzie's three pieces, of which No. 2, the Berceuse, might be singled out for special praise. The Saltarello awakened a demand for an encore, which was cordially complied with. Of the rendering of the other above-named pieces the programme contained, it is needless to say much. Suffice it to mention that Sir Charles Hallé gave, as an encore after Chopin's Barcarolle, a Norwegian March by E. Grieg.

The next Concert on the list took place on the 6th ult., also in the Music Hall. Artists—Madame Antoinette Sterling, Mdlle. Marie de Lido, Messrs. Henry Guy and Barrington Foote, vocalists; Miss Geraldine Morgan, violin; M. de Munck, violoncello; M. Vladimir de Pachmann, pianoforte; and Herr Alois Volkmer as Conductor. There were nineteen pieces in all, vocal and instrumental, on the programme, and to this were added ten encores, which a large and insatiable Scottish audience insisted upon having into the bargain, so that as to quantity there could not possibly be anything left to be wished for. The names of Tosti, Hope Temple, Löhr, Moir, Blumenthal, Molloy, Carey, Balie, &c., gave the main tone as to the *répertoire* of the vocalists.

The instrumental pieces were well played by M. de Pachmann, M. de Munck, Miss Morgan, and Herr Volkmer, who was an excellent accompanist.

The first of two Chamber Concerts by the Heckmann Quartet took place, on the 9th ult., in the Queen Street Hall. Beethoven's String Quartet (Op. 95); a Duo in A major (Op. 62), F. Schubert, arranged for quartet, and dedicated to Robert Heckmann by A. Wilhelmj; the variations from Schubert's great D minor String Quartet; and the second movement from Schumann's A major String Quartet made up a very enjoyable

suite de pièces. They were rendered with that wonted vigour and excellent *ensemble* that have made this quartet party deservedly famous. The *Finale*, "Al Saltarello," from the G minor Quartet by E. Grieg, would probably be much more effective as an orchestral piece than as a quartet. Mr. Albert B. Bach was the vocalist of the evening.

On the 15th ult. the Society of Musicians had their second Meeting, when the President, Mr. Otto Schweizer, read a Paper on Franz Schubert, in which he particularly dwelt on the great merits of this composer as a song-writer. The difference between art-songs and folk-songs was minutely explained and practically illustrated. Schubert's life and his instrumental compositions were touched upon at some length, and vocal and instrumental illustrations were supplied by Messrs. Kirkhope, Kerpen (vocalists); Townsend (pianoforte), Waddell (violin), J. McNeill (violin-cello), B flat Trio; Peterson and Dace, Pianoforte Duet, "Deutsche Tänze," with Schumann's comments upon the same read by the lecturer. Mr. George Lichtenstein occupied the chair. A hearty vote of thanks was given to the President for his Lecture.

At a Recital given in the Music Hall on Saturday afternoon, the 17th ult., Madame Essipoff, the celebrated Russian pianist, created a *furor*. She played the Liszt Rhapsody (No. 12), Rubinstein's F minor Barcarolle, Gluck's Aria, Paderewski's *Légende*, Mendelssohn's Prelude in F minor (followed by the Fugue in the same key), a Mazurka of Leschetizky and another by Chopin, besides two Waltzes of the latter, and Schumann's *Fantasia* (Op. 17), of which she omitted the third and crowning movement. The new compositions introduced by Madame Essipoff, by Paderewski, Schütt, and Leschetizky, were very acceptable, as much for their own merits as for the manner in which they were presented.

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

THE complete prospectus of the fifteenth series of choral and orchestral Concerts, under the management of the Glasgow Choral Union, was issued on the 6th ult. The names of the principal vocal and instrumental artists engaged had been previously announced, as also the list of the choral works to be performed, and these particulars were given in the October number of THE MUSICAL TIMES. We have now the details of the orchestral works to be produced. These comprise the following important compositions—namely, Symphonies: Beethoven, No. 2, in D, and No. 4, in B flat; Brahms, No. 2, in D; Schubert, No. 10, in C; Schumann, No. 1, in B flat; and, for the first time at these Concerts, Haydn in B flat (No. 4 of Salomon set); and Villiers Stanford, "Irish." Concertos: Beethoven (violin) and No. 5 in E flat (pianoforte); Bruch, No. 1, in G minor (violin); Mendelssohn, No. 1, in G minor (pianoforte); Wieniawski, No. 2, in D (violin), and, first time, Godard, "Romantique" in A minor (violin) and Raff in D, Op. 93 (violin-cello). Overtures: Beethoven, "Leonora," No. 2; Sterndale Bennett, "The Naiads"; Mendelssohn, "Ruy Blas"; Schubert, "Rosamunde"; Sullivan, "Overture di Ballo"; Weber, "Der Freischütz" and "Oberon"; Grieg, "In Autumn." Among the miscellaneous selections may be mentioned—Rhapsodie "España," Chabrier; Intermezzo for strings, "Loin de Bal," Gillet; Ballade for Orchestra, "The Ship o' the Fiend," MacCunn; Benedictus for violins and orchestra, Mackenzie; Symphonic Prelude by Byron's "Manfred," Praeger; and the Introduction to "Tristan and Isolde," all for the first time at the Glasgow Concerts. Beethoven, Cowen, Dvorák, Gounod, Mendelssohn, and others have been drawn from for some interesting music already performed here.

The Concerts for December are—13th, Orchestral; 18th, H. MacCunn's new Cantata "The Lay of the Last Minstrel," and selections; and 27th, Orchestral. The orchestra numbers about seventy-five performers, five-sevenths of the players, it may be mentioned, being British, about twenty-five of whom are permanently resident in the city, the latter circumstance due, no doubt, to the estab-

lishment of these Concerts, and to the increasing taste for music engendered thereby.

The Glasgow International Exhibition was closed to the public on Saturday, the 10th ult., and its doors were formally shut on the following Monday. Music had but an insignificant place in the final proceedings, a band performance of short duration, with some speeches, constituting the ceremony.

A fortnight's performance of Opera in English was begun by the Carl Rosa Company in the Theatre Royal, on the 19th ult. "Robert the Devil" was the opening opera, and "Mignon," "Carmen," and Halévy's "La Juive," the latter never before performed here, are included in the list of lyrical works to be presented.

The Heckmann Quartet party gave a Concert in the Queen's Rooms on the 20th ult.

Our Amateur Musical Associations have now, since the closing of our great World's Fair, settled down to their winter studies.

A series of Subscription Concerts of chamber music has been instituted at Helensburgh, and the first of them took place on the 12th ult.

A Concert was given on the 21st ult. by the Choir of Pollokshields Established Church, the programme including Macfarren's "May Day." Mr. Alfred Heap, Organist of the Church, conducted; Mr. Alfred Gurney assisted in the accompaniments.

The Glasgow Select Choir gave a Concert in St. Andrew's Hall on the 24th ult. The programme was of an exceedingly interesting and attractive nature. It contained a glee, "Place me where never summer breezes," stated to be by R. J. S. Stevens, and as yet unpublished. The choir maintains its reputation for artistic interpretation in all schools of choral writing.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE Philharmonic Society revived Gluck's Opera "Iphigenia in Tauris" at the third Concert, on the 6th ult., when a very large audience assembled. The principals engaged were Madame Albani, who sang splendidly throughout; Mr. Edward Lloyd, Mr. Henschel, Mr. Oswald, and the well-known local artists, Madame Laura Haworth, Madame Marie Andersen, and Mr. Grime, who, in the small parts allotted to them, acquitted themselves admirably. The experiment of performing Gluck's old-world music on the Concert platform cannot be described as wholly successful, for as few cuts were made, and those trifling, the continuous chain of recitative grew wearisome and monotonous, lacking as it did the appropriate scenery, costumes, and action of the opera stage. Mr. Lloyd, as *Pylades*, reaped unbounded applause for his refined singing in the congenial tenor airs, and Mr. Henschel was even more successful, dramatically considered, in the part of *Orestes*, which he has previously sustained in the opera itself.

The annual distribution of prizes and certificates awarded in connection with the local examinations of the Royal Academy of Music was held in St. George's Hall on October 27, the Mayor (Mr. Oakshott) presiding. In the course of his speech the Mayor referred to the recent attacks made on this city as a musical centre, and concisely stigmatised the term "Unmusical Liverpool" as a slander, adducing many plain facts and figures in support of his statements. Mr. Carl Rosa, who succeeded the Mayor as a speaker, did not know of the epithet which had recently been applied to Liverpool until he had heard Mr. Oakshott's speech. He certainly was not aware of it from personal experience and observation. Mr. Rosa said it was true that if anybody connected with music had a right to consider Liverpool very musical indeed, it was himself. He regarded the attacks in question as beneath serious notice.

In connection with the opening of the new organ in All Saints' Church, Princes Park, built by Forster and Andrews, special musical services have been held, and Recitals given by Mr. H. A. Branscombe (who opened the organ), Mr. W. A. Roberts, Mr. J. H. Stammers, and Mr. W. H. Statham, the latter three organists being accompanied by their respective choirs. The organ, which has

cost over £800, has eleven stops on the great, ten on the swell (including the clarinet), and three on the pedal organ, having the pneumatic lever to the great, and the tubular pneumatic action to the pedals.

A Pianoforte Recital, by Mr. H. Steudner-Welsing, on the 10th ult., served to inaugurate the series of classical *Matinées* given fortnightly during the winter by the Messrs. Draper, at their rooms in Bold Street. Mr. Steudner-Welsing played the following selections in admirable style:—Toccata and Fugue in D minor (Bach); Sonata in A major (Op. 101), Beethoven; Suite (Op. 40), Grieg; Ballade in D (Brahms); Ballade in B minor (Liszt); Romance in E (Op. 11); three Etudes, and Scherzo in B minor (Chopin), concluding with Schumann's "Carnival."

The Cantata "Harlech," composed by the late Mr. Joseph Skeaf, who was well-known and highly respected in the neighbourhood of Liverpool, had a first hearing in St. George's Hall on Thursday, the 15th ult. The work, which contains some very melodious songs and choruses, was performed by the Birkenhead Cambrian Choral Society, under the baton of Mr. D. O. Parry, the principals being Mrs. Mary Davies, Eos Morlais, and the Cambrian Quartet. Mr. Best was at the organ. It is to be regretted that the audience was small, a poor return for the labour of love, to say nothing of the outlay incurred by the composer's widow in the production of the work.

At the fourth Concert of the Philharmonic Society on Tuesday, the 20th ult., the programme was of a miscellaneous character, and included first hearings of Dvorák's Symphony, No. 3, in F major (Op. 76), Hiller's Concert-Overture "Ein Traum in der Christnacht," and Reinecke's Pianoforte Concerto in F sharp minor (Op. 72). This latter beautiful work was admirably played by Miss Fanny Davies, whose other solos were (a) Romance in D minor; (b) Canon in B flat, both by Schumann; and (c) Capriccio in E minor (Op. 16), by Mendelssohn. The vocalist was Madame Valleria, who sang "Elsa's Dream" and other solos. The chorus contributed two items to the programme, "To the hills and vales," from Purcell's "Dido and Æneas," and the beautiful chorus "At dawn of day," from Mr. Cowen's "Sleeping Beauty." This latter chorus was most unsteadily sung—owing to insufficient rehearsal. It is not fair to Mr. Cowen or to any composer to let his music trust to luck, which on this occasion proved so unpropitious. As usual Sir Charles Hallé conducted.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

We had a good deal of very agreeable music to enliven us during November, and to pass us safely through that dull and stormy month.

The company which introduced here Sir Arthur Sullivan's "Yeomen of the Guard" had scarcely rehearsed the opera sufficiently; and indeed had hardly become so consolidated as to understand its own qualifications and defects, so that the success of the short season was financial rather than artistic. But sufficient impression was made to leave a strong desire to hear a more complete performance of a very tuneful work.

The Carl Rosa Company also has essayed here the first performance of a work from which much is hoped. In addition to the repetition of Meyerbeer's "Robert the Devil"—with its melodramatic effects and somewhat artificially elaborated construction—and the usual representations of "Faust," "The Bohemian Girl," &c., the week was more happily marked by the production of Halévy's "La Juive," an opera admirably suited to the company, and rendered with great spirit and success. Except that the brief third act is tiresome—however necessary to the unfolding of the plot—and that the long soliloquy of the Jew in the prison scene needs to be considerably shortened, the whole of the music is interesting and surprisingly fresh. Beyond doubt Halévy's work will for some time form a very important item in the repertory of the company. In the part of *Eleazar*, Mr. Barton McGuckin displayed decided advance as an actor, although his voice gave evidence of strain. Miss Amanda Fabris as *Endocia* (as well as in the part of *Isabella* in "Robert the Devil") was extremely welcome. With an agreeable presence, fresh

clear voice, clever execution, and, above all, with a recognition that the first essential in a singer is a pure, smooth, and unforced tone, the young American is one of the most promising recruits the company has for a long time secured. But the most encouraging feature of the whole week was the very striking advance which Miss Fanny Moody has made since her last visit to Manchester. With expressive features, with largely augmented power and greatly enhanced vocal facility, Miss Moody enters into her part with an evident appreciation of its requirements. It is sincerely to be hoped that she may not be tempted by a false idea of stage demands, or by a mistaken estimate of the injudicious applause sometimes bestowed upon more violently demonstrative vocalists, to force her voice beyond its legitimate tone or to appeal to the less discriminating and noisier portion of her audience.

Sir Charles Hallé's orchestra has gained by the importation of its new leader—Mr. Willy Hess—whose bold bowing and vigorous style has already effected an improvement in the attack of the strings. Among the novelties of late have been Dvorák's Symphony in F, No. 3, which shares with so many modern works the monotony arising from the incessant repetition of brief and not very interesting themes; Liszt's Fourth Rhapsody, splendidly played and heartily enjoyed; and Bizet's orchestral Suite "Roma," in which the source of inspiration may easily be traced. The Suite is sure to be repeated ere long, if only for the sake of the *Allegretto vivace*, which consists of a triple-rhythmed *Scherzo* fugally opened by the strings, and developed with unflinching bustle and excitement. In the final *Allegro* the alternation of the Tarantella with an episode of choral and semi-ecclesiastic character seems to describe vividly the mad revelry of the carnival, interrupted by, and sometimes blended with some priestly procession. Altogether the work is a valuable addition to our orchestral library, and ennobles the "Prix de Rome," which probably led to its conception. But we have yet more to be thankful for. Not only has Sterndale Bennett's poetic, rather than powerful Overture "Parisina" found a place in our programmes, but at last Dr. Mackenzie's Ballad for orchestra, "La belle Dame sans Merci," has established its irresistible claim to a hearing. Of the large design, dramatic working out, and able scoring of the Ballad there could be no question, and the enthusiastic applause with which it was received must lead to a speedy repetition. Among the performers also we have had new experiences. Madame Essipoff, in Chopin's E minor Concerto and smaller pieces, displayed the highest executive powers, combined with admirable *finesse*. In strength of wrist, incisive grip in *forte* playing, nicely shaded gradations of tone, and certainty in the most dashing passages, she is unsurpassed by any player who has been here.

Mr. Max Heinrich somewhat reminds one or Mr. Henschel in his method of vocalisation, and in his sarcastic rendering of the part of *Mephistopheles* in Berlioz's "Faust"; but his voice is of limited range and insufficient power, and the exaggerated varieties of quality of tone common to the German method are very marked.

Mr. de Jong has had a prodigal array of vocalists, and not a few instrumentalists of high reputation. Among the latter I must specially mention Signor Risegari, who achieved a great success. With a pure liquid tone, faultless execution, and irreproachable taste, Signor Risegari does wisely in withdrawing from the orchestra and devoting himself to solo playing and to chamber music. At the Concert on the 24th ult. the popular Indian mezzo-soprano, Miss Alice Gomes, sang with clearness, distinctness of utterance, and simplicity of style. The Russian baritone, M. Winogradow, contrasted well. With an extremely powerful, but by no means luscious tone, and a mode of delivery more declamatory than musical, he seems hardly prepared to fill the important place on the Italian stage for which he is announced; but, with careful direction and the proper cultivation of his admirable natural gifts, he ought to attain a very high position. The chief attraction, however, to a very large and enthusiastic audience, was the first appearance of "the new tenor from Bolton," Mr. Edwin Houghton, who fully deserved the warm encouragement his friends assembled to give him. With a remarkably clear, and a sufficiently powerful voice, free from all effeminacy of tone or style and, with an exceedingly

distinct enunciation, Mr. Houghton's future ought to be prosperous. But he is, as yet, only beginning a course beset with dangers. The world waits—it long has waited—for a tenor resolute in study, severe in self-discipline, determined to be not only a capable vocalist but a musician, and it will, when he comes, amply reward him.

At the Town Hall of Eccles—a suburb of Manchester—Mr. Sutcliffe, on the 6th ult., introduced a contralto new to this neighbourhood, but one who will always be welcome. Madame Oscar Pollack (of Birmingham) has been well trained, and sings with great intelligence, delicacy, and evident love of her art.

At the Concert Hall (Gentlemen's Concerts), Sir Charles Hallé's afternoon Recitals have continued the chief attraction, although at an evening Concert, in the interpretation of an excellent selection of chamber music (including Beethoven's String Quartet in E flat, No. 10, and Brahms's Pianoforte Quartet in G minor), he had the charming co-operation of Lady Hallé, as well as the ready and able assistance of Signor Risegari, Mr. Willy Hess, and Herr Zuchs. At the one orchestral Concert given during the month Mr. Hess appeared with great success as soloist as well as leader.

It was a happy thought which led Dr. Watson to include in the programme of the "Vocal Society" for the 21st ult., two such varied settings of the 114th Psalm as Mendelssohn's and S. Wesley's. That the former, in order to realise its full effect, requires the aid of an orchestra, does not (at any rate in Manchester) militate against the wisdom of its selection. If we are to have no choral works except in their complete state, we shall have but few. And even with a quiet pianoforte accompaniment the massive vocal scoring produced an effect strikingly contrasted with the somewhat straggling, although really masterly writing of the Englishman. But the great advantage to the listener was the opportunity of closely contrasting the life and expressiveness of the modern school with the cold formality of the strictly contrapuntal.

MUSIC AT OXFORD.

(FROM OUR OWN CORRESPONDENT.)

THE public performance which the rules of the University impose upon every successful candidate for the Degree of Mus. Doc. is usually a perfunctory business, entirely without general interest. But an important exception to the rule occurred on Friday, the 9th ult., when the Rev. John H. Mee directed his "Exercise," consisting of an elaborate Missa Solennis in B flat. The composer is an enthusiastic amateur, and his new work proves him to be a highly accomplished musician. Seldom, we should imagine, in the history of Oxford, have so much pains and expense been incurred for an occasion of this kind. A complete orchestra was engaged, and the chorus consisted of 160 members of Mr. Alfred Broughton's Leeds Choir. As we have said, the Missa Solennis is laid out on a large scale. An exercise for the doctor's degree must include eight part writing for the voices and a fully developed fugue. Mr. Mee has fulfilled these conditions in the most liberal manner. His double fugue at the close of the "Gloria in Excelsis" is long and ingenious; it is so clearly constructed, and the subjects are so well marked, that the most ordinary listener could follow it with ease. There is one passage near the close, where the solo voices enter, which bears an affinity to the corresponding place in the "Cum sancto Spiritu" of Beethoven's Mass in D, but the resemblance goes no further. Other features of the present work worthy of special mention are the majestic treatment of every clause in the "Credo," and the suave and flowing "Dona nobis," which brings the Mass to a most appropriate and effective conclusion. Speaking generally, a church-like dignity is the leading characteristic of the music, and the choral portions are superior to those for solo voices. The composer is somewhat singular in his avoidance of the minor key even in such passages as the "Qui tollis" and the "Crucifixus." He employs it only in the "Agnus Dei," and this movement ends in the relative major. But as a whole the work is not only scholarly but effective, and we do not suppose its first hearing will be its last. Mr. Mee

had every cause to be satisfied with the rendering, and his conducting was marked by the utmost intelligence. It need scarcely be added that Miss Anna Williams, Miss Hilda Wilson, Mr. Harper Kearton, and Mr. Watkin Mills were thoroughly efficient as the principal vocalists. There was an overflowing audience in the Sheldonian Theatre, including a considerable number of musicians who had come from London to be present at the performance.

MUSIC IN SHEFFIELD.

(FROM OUR OWN CORRESPONDENT.)

THE present musical season in Sheffield is far surpassing the records of past years, not only in interest to the music-lover, but in the public support, which is being accorded to all musical enterprises of a worthy character.

The prospectus of the Amateur Instrumental Society shows that the *prestige*, which the admirable performance of Beethoven's "Choral" Symphony at the Society's last Concert gained for this enterprising body of musicians, is to be maintained in the future. The following Symphonies are announced:—Beethoven's "C minor," Mendelssohn's "Scotch," Schubert's "Unfinished," Spohr's "Power of Sound," Cowen's "Scandinavian," and Mozart's E flat. Selections from "Dinorah," "Mignon," "Il Trovatore," and "Satanella" are promised, and there is also a list of standard overtures from which choice will be made. Three Concerts will, as usual, be given during the season. Mr. Henry Coward is the Conductor of the Society.

Mendelssohn's "Hymn of Praise" was given on the 2nd ult. by the Upperthorpe Musical Society. Mr. J. Beaumont conducted. At the same Concert, Mr. F. Beaumont played Hummel's Pianoforte Concerto in A minor.

On the 5th ult. the Choral Union made a new departure by a Concert performance of Wallace's "Maritana." Chorus, band, and principals did their work in the admirable manner always displayed at this Society's Concerts, but the enterprise was not entirely successful. The absence of scenery and dramatic action caused the interest to drag, and though Mr. Suckley, the Conductor, did his best to infuse some life into the performance, his efforts availed but little. Bottesini's "Garden of Olivet" will be given at the Society's next Concert.

Mr. George Preston gave a Ballad Concert on the 7th ult., at which Miss Maude Holland, Miss Gladys Knowles, Mr. Vaughan Edwards, Mr. Frank Arnold (violin), and Mr. A. H. Fox (pianoforte) appeared.

The Barnsley St. Cecilia Society announces Handel's "Samson" for the 6th inst. (Conductor, Mr. R. S. Burton). This is the Society's fifteenth season, and it is exceedingly prosperous, both musically and financially.

At a meeting held in the Guildhall, Doncaster, on the 12th ult., it was resolved to form a representative Choral Society in the town. Mr. J. M. Kirk was appointed Conductor.

MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

THE Cheltenham Festival Society, under the direction of Mr. J. A. Matthews, gave the first Concert of its nineteenth season at the Assembly Rooms, on the 13th ult., when the large audience testified to the interest felt in the Society. Dr. Bridge's Cantata "Callirhoe" was the chief work performed, and the manner in which both band and choir acquitted themselves showed steady improvement, and reflected credit both on them and on their able and painstaking Conductor. The band numbered upwards of fifty instrumentalists, and the choir was of the usual strength, about 150. Mr. E. G. Woodward was the leader, Mr. G. West was the organist, and Mr. E. Dicks had the by no means easy task of playing the gongs assigned to him, and these produced a very good effect in the second part of the Cantata where they are introduced. The principal vocalists were Miss Bertha Moore, *Callirhoe*; Madame Belle Cole, *Priestess of Zeus*; and Mr. Charles Banks, *Coresos*; the two last making their first appearance in Cheltenham on this occasion. The Cantata was con-

ANTHEM FOR CHRISTMAS.

Words from an ancient Office and part of Hymn

by the Very Rev. E. H. PLUMPTRE.

J. STAINER.

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Andante.

SOPRANO.

ALTO.

TENOR.

BASS.

ORGAN.

pp *Andante.* *cres.* *p* *seize Ped.* *Ped.*

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

rall. *a tempo.* *pp* *Al - le - lu - ia,* *Al - le -*

pp *rall.* *Al - le - lu - ia,* *Al - le -*

pp *Al - le -*

a tempo. *p* *Al - le -*

rall. *p*

pp *lu - ia, Al - le - lu - ia, Al - le - lu - ia.*

pp *lu - ia, Al - le - lu - ia, Al - le - lu - ia.*

pp *lu - ia, Al - le - lu - ia, Al - le - lu - ia.*

pp *lu - ia, Al - le - lu - ia, Al - le - lu - ia.*

cres. *dim.* *p rall.*

TENOR SOLO. *cres* *ad lib.*

The hal-lowed day hath shined up - on us. Come, ye na - tions, a - dore the

a tempo. *p* *cres.* *colla voce.* *3*

senza Ped. *Ped.*

a tempo. *cres.* *dim.*

Lord, for to - day, for to - day a great Light hath de - scend - ed, de -

p a tempo. *cres.* *dim.*

cres. *f*

- scend - ed on . . the earth, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

cres. *f*

mf *rall.* *a tempo.* *mf*

- ia. Come, ye na - tions, a - dore the Lord, for to -

p *rall.* *3* *mf a tempo.*

senza Ped. *Ped.*

day, . . to - day, a great Light hath de - scend - ed, hath de - scend - ed on the

dim.

dim.

earth, on the earth. The hallowed day hath shined up - on us. Come, ye

pp rall. *a tempo.* *cres.* *cres.*

pp rall. *a tempo.* *cres.* *cres.*

na - tions, come ye na - tions, a - dore the Lord, a - dore, a - dore the

accl. *rall.*

accl. *f* *rall.*

a tempo. CHORUS.
The hal - lowed day hath shined up - on us. Come, ye na - tions, a - dore the

a tempo. CHORUS.
The ha - lowed day hath shined up - on us. Come, ye na - tions, a - dore the

a tempo. CHORUS.
Lord. The hal - lowed day hath shined up - on us. Come, ye na - tions, a - dore the

a tempo. CHORUS.

The hal - lowed day hath shined up - on us. Come, ye na - tions, a - dore the

f a tempo.

Ped.

a tempo.

Lord, for to-day, .. for to-day a great Light hath de-scend-ed, de-

a tempo.

Lord, for to-day, to-day .. a great Light hath de-scend-ed, de-

a tempo.

Lord, for to-day, for to-day .. a great Light hath de-scend-ed, de-

a tempo.

Lord, for to-day, for to-day .. a great Light hath de-scend-ed, de-

dim. *cres.*

scend-ed on .. the earth, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-

dim. *cres.*

scend-ed on the earth, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-

dim. *cres.*

scend-ed on .. the earth, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-

dim. *cres.*

scend-ed on the earth, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-

f

ia, The hal-low'd day hath shined up-on us, Al-le-

f

ia, The hal-low'd

f

ia, The hal-low'd day hath shined up-on us, Al-le-

f

ia, The hal-low'd day .. hath shined up-

- lu - ia, the hallowed day hath shined up - on us, *poco accel.* Al - le - lu - ia, *f* Hark,
 day hath shined up - on us, *poco accel.* Al - le - lu - ia, *f* Al - le - lu - ia, *poco accel.* Hark,
 - lu - ia, Al - le - lu - ia, Al - le - lu - ia, the hallowed
 - on . . us, Al - le - lu - ia, *poco accel.* Al - le - lu - ia,
 hark, hark, hark, hark, the hosts of heaven are
 hark, hark, hark, hark, the hosts of heaven are
 day hath shined up - on us. Come, ye na - tions, a - dore the Lord, . .
 the hallowed day hath shined. Come, come, a - dore the Lord, . .
 sing - ing, hark, the hosts of heaven are sing - ing, Come, ye na - tions, and a -
 sing - ing, hark, the hosts of heaven are sing - ing, Come, ye na - tions, and a -
 Hark, hark, hark, hark,
 Hark, hark, hark, hark,

First system of the musical score. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The key signature is one flat (B-flat), and the time signature is 4/2. The lyrics for the vocal parts are: "dore Him. Hark, hark, hark, hark!" and "The hosts of heaven are sing - ing, are sing - ing, are sing - ing." The piano part includes a *rall.* marking.

Second system of the musical score. It continues with four staves. The tempo is marked *Maestoso*. The lyrics for the vocal parts are: "Hark! the hosts of heaven are sing - ing Prais - es to their new - born Lord,". The piano part includes a *ff* marking and a tempo change to 6/8.

Third system of the musical score. It continues with four staves. The tempo is marked *mp*. The lyrics for the vocal parts are: "Strains of sweet - est mu - sic fling - ing, Not a sound or word un - heard:". The piano part includes a *cres.* marking.

f

This the day of days most ho - ly, Day in which new joys were given,
 This the day of days most ho - ly, Day in which new joys were given,
 This the day of days most ho - ly, Day in which new joys were given,
 This the day of days most ho - ly, Day in which new joys were given,

Slor.

Not in part a - lone, but whol - ly, To the wide world
 Not in part a - lone, but whol - ly, To the wide world
 Not in part a - lone, but whol - ly, To the wide world
 Not in part a - lone, but whol - ly, To the wide world

ff

Slor.

rall. molto.

fff

un - der heaven, to the wide world un - der heaven.
 un - der heaven, to the wide world un - der heaven.
 un - der heaven, to the wide world un - der heaven.
 un - der heaven, to the wide world un - der heaven.

fff

rall. molto.

senza Ped. *Ped.*

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ducted by the composer, who was loudly applauded at the conclusion. The second part of the programme included two scenes from Berlioz's "Faust," in which Mr. Charles Banks successfully sustained the part of *Faust*, while the orchestra acquitted themselves admirably. This selection was heard for the first time in Cheltenham, and the Hungarian March seemed to be greatly enjoyed. A few miscellaneous solos brought a very excellent Concert to a conclusion.

At Exeter Mr. Farley Sinkins's two Concerts, given on October 26, were well supported. The vocal music consisted to rather too large an extent of songs and ballads, some of which (such as "Kathleen Mavourneen" and "Sally in our alley") we have heard before, but the instrumental music was excellent, the pianoforte playing of M. de Pachmann creating quite a furore. His principal solos were Chopin's Scherzo (No. 3) and Impromptu in A flat, Liszt's "Rigoletto" Fantasia, and some shorter pieces were admirably given, and it is needless to say that Miss Geraldine Morgan played the Romance from Joachim's Hungarian Concerto in excellent style, and she joined M. de Munck and Herr Volkner in Haydn's Trio in E flat (No. 8). Among the new songs, "Margarita," by Löhr, met with most success, being admirably sung by Mr. Henry Guy.

The Cheltenham Oratorio and Harmonic Society opened the third season in the Assembly Rooms, on the 19th ult., with a performance of "The Messiah," with Mozart's additional accompaniments; there was a full band and chorus, numbering 160 performers. The soloists were Miss Annie Lee, Miss Emilie Lloyd, Mr. Joseph Heald, and Mr. Frank May. The leader was Mr. J. E. Teague; the solo trumpet, Mr. A. H. Chapman; and the Conductor, Mr. S. R. Gorton.

The Madrigal Society, Exeter, which has been for some time in abeyance, will resume work after Christmas, Mr. Allan Allen, F.C.O., Organist of St. Sidwell's and Assistant-Organist of Exeter Cathedral, having accepted the post of Conductor.

Miss Mary Lock's second Concert for the season was given at the Victoria Rooms, Clifton, on the 20th ult., before a numerous audience. Two quartets were performed, Beethoven's in E flat (Op. 16) and Prout's in C (Op. 2), both of which went well; but the last one aroused the greatest interest, being comparatively new to the audience, which seemed to understand and enjoy its many beauties.

The first of Mrs. Viner Pomeroy's Classical Chamber Concerts for the present season was given on October 31, when the smaller of the Victoria Rooms, Clifton, were well filled. The executants were Herr Josef Ludwig (first violin), Mr. M. Rice (second violin), Mr. E. Woodward (viola), and Mr. J. Pomeroy (violinello). The most interesting piece stood first on the programme—Mendelssohn's Quartet for strings, in D major, which was well rendered and seemed to be greatly appreciated. Rubinstein's Trio in B flat, for pianoforte, violin, and violinello, was the next instrumental item, and in this Mrs. Pomeroy proved herself a capable pianist. Two violin solos by Herr Ludwig, who comes to these Concerts in place of Mr. Henry Holmes, were loudly applauded, and deservedly so as regards their execution, though perhaps the choice of compositions was not all one could wish. Madame Wilson-Osman, who was the vocalist, gave great pleasure by her tasteful rendering of four short songs, in which she was efficiently accompanied by Mr. Rice.

The Bristol Musical Association gave a good miscellaneous Concert at Colston Hall on the 3rd ult., when Handel's Organ Concerto in B flat was one of the selections. The third Concert of the season was given on the 24th ult.

Organ Recitals were given by Mr. George Riseley at Colston Hall on the 10th, 13th, and 17th ult.

The first two of a series of *Matinées*, under the direction of Mr. Theo. Carrington, were given in the Alexandra Hall, Bristol, on October 27 and the 10th ult., when well chosen programmes were performed. Mr. Carrington of course takes the violin, and Mr. Pomeroy is the violinellist. At the first Concert Miss Carrington was the pianist, and at the second Miss Charlotte Davies, of Bath (pupil of Madame Schumann); a vocalist was engaged on each occasion.

A new Society has just been formed in Bristol called the

Society of Instrumentalists. Its object is the practice of orchestral works, and rehearsals are held weekly, in which both amateurs and professionals take part. Mr. Carrington is the leader and Mr. Riseley the Conductor. Besides the study of symphonies, overtures, &c., it is proposed that eight pianoforte concertos should be taken in hand during the season, the solo parts of which will be sustained by lady amateurs who have become members of the Society for this purpose. The Society already numbers 130 members.

Mr. Liebig's first Chamber Concert of the season was given at the Victoria Rooms, Clifton, on the 22nd ult., before an exceedingly meagre audience. This was surprising, as the services of eminent artists had been engaged, and the programme was well chosen. The latter included Beethoven's Quartet in C, for strings; Brahms's Trio in E flat, for pianoforte, violin, and violinello; and Raff's Quintet in A minor, for two violins, viola, and violinello; besides various interesting solos for violin, pianoforte, and horn. The performers were Herr Straus (first violin), Mr. G. Collins (second violin), Mr. H. Channel (viola), Signor Pezze (violinello), Mr. Liebig (pianoforte), and Mr. Probin (French horn).

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, November 14.

THE musical season in America may now be said to have begun. The Festivals are all ended; the stars of the vocal world have ceased to roam about like a lot of comets, and have returned to their accustomed orbits. The usual series of Orchestral Concerts in New York, Boston, Baltimore, and other cities where music flourishes, have begun, and the opera season is close at hand. The only opera in America which has any semblance of permanency is that at the Metropolitan Opera House, New York. Its season is to open on the 28th inst. with Meyerbeer's "Huguenots." This will be followed in rapid order by "L'Africaine," "Don Giovanni," and "William Tell." Wagner's "Das Rheingold" will be produced for the first time in America during the third week of the season. The other three operas of the Nibelungen series were performed in their order last year, and made a profound impression. The production of the Prologue after the drama is not to be commended for logical consistency; but it is better to have a Prologue last than not at all. Mr. Edmund C. Stanton, the Director of the Opera House, has been faithful to his promise to give the patrons of the opera more variety this season. His announcements are fully in keeping with his promises, and it now remains to be seen whether the public is really sincere in its demands. Hitherto all attempts to extend the repertory of the house beyond the domain of German opera have not been pecuniarily successful. The Wagner operas have been, without exception, the most profitable. Anti-Wagner journals, and that large number of the fashionable attendants of the opera who dislike the presentation of serious art-works profess to doubt this, but the figures are against them.

The musical season in New York City opened on October 17, when Frank van der Stucken gave the first of a series of four classical *Matinées* at Chickering Hall. Miss Adeline Hibbard, a young American, who has been studying under Marchesi, sang a song by Handel. Michael Banner, the violinist, gave an excellent performance of Mozart's E flat major Concerto; Miss Marie Grobel, a contralto of small ability, sang Schubert's "Gretchen at the spinning wheel," "To the Lyre," and "Morning Serenade"; Richard Hoffman played a Bach Concerto on the pianoforte; the orchestra performed Haydn's D major Symphony ("Londini, 1795") and a Suite by Gluck. Mr. Van der Stucken's second *Matinée* was given on October 31, when the orchestra played Cherubini's dramatic Overture to "Lodoiska" and Mozart's always welcome "Jupiter" Symphony; Madame Herbert-Förster sang an *aria* from "Der Freischütz," and songs by Schumann. Madame Asher-Lucas, an English pianist, made her *début* on that occasion.

The first Concert of the Symphony Society was given at the Metropolitan Opera House, on the 3rd inst., preceded by the usual public rehearsal on the afternoon of the 2nd inst. The Conductor of this organisation, Walter Damrosch, has arranged his programmes this season on a historical basis and the first Concert was intended to illustrate the growth of the Symphonic form. The numbers chosen for this purpose were Bach's Concerto grosso in F, a Haydn Symphony (No. 8, Peters), and Beethoven's "Eroica." Between the second and third of these should have come a Mozart Symphony, but that would have made the Concert too long. Mr. Damrosch was forced, therefore, to confine his Mozart example to the Overture and *Finale* of Act II. from "Die Entführung aus dem Serail." The soloists in the *Finale* were Mr. and Mrs. Theodore Toedt and Fräulein Traubmann and Herr Mittelhauser, of the opera. The only notable feature of the performance was Mr. Damrosch's excellent reading of the first movement of the "Eroica," which he gave with splendid vigour and an excellent diversity of intelligent light and shade.

Herr Anton Seidl, the Conductor at the Metropolitan, gave the first of a series of Orchestral Concerts at Steinway Hall, on the 10th inst. He had two soloists: Conrad Ausorge, pianist, who played Schubert's "Wanderer" Fantasia, and Master Fritz Kreisler, who essayed the Mendelssohn Violin Concerto. Mr. Ausorge is a pianist of fair abilities, and on this occasion he gave a performance considerably above his average level of attainment. His work was notable for earnestness and warmth, as well as for its delightful variety of tone-colour. Master Kreisler, a young Austrian of fourteen, who has already taken a first prize at the Paris Conservatoire, and is now *en tour* with Rosenthal, the Roumanian pianist, shows considerable promise. His tone is small, but of good quality, and his *technique* shows the usual results of French training. Mr. Seidl's orchestral selections were Beethoven's Pastoral Symphony, an *entr'acte* from Weber's "Three Pintos," Liszt's "Bird sermon of St. Francis of Assisi," orchestrated by Felix Mottl, and a Rhapsody by Edward Lalo. The Liszt legend, which was a novelty here, was disappointing, though it is cleverly and effectively scored. The best feature of Mr. Seidl's Concert was his admirable performance of the Sixth Symphony. The thunderstorm in particular was given with a graphic dramatic power which is uncommon in American Concerts.

In Boston the season is fairly under way, and some excellent entertainments have been given. Of course the most important work has been that of the Boston Symphony Orchestra, under the skilful leadership of Wilhelm Gericke. On Saturday evening, the 10th inst., the following programme was performed: Beethoven's "Coriolanus" Overture, *aria* from Boieldieu's "Jean de Paris," Herr Emil Fischer; Goldmark's "Ländliche Hochzeit" Symphony, Funeral March from "Die Götterdämmerung," *Wotan's Farewell* (Herr Fischer) and magic fire scene from "Die Walküre." Herr Fischer sang in Boston last season and won great popularity, so that he was warmly received on this occasion. The Seneschal's *aria* from "Jean de Paris" is a favourite medium of display for basses. A more satisfactory interpretation of its varying style could hardly be hoped for than that given by Herr Fischer; his roulades and trills were wonderfully clear and true for such a heavy voice, and he fairly carried the audience away. His majestic declamation of the Wagner music was not only a masterly achievement in itself, but served to show how completely he has conquered a style of singing diametrically opposed to that called for by the Boieldieu music. The Boston Symphony Orchestra gave admirable performances of the works set down for it. The Orchestra gives one Concert and one public rehearsal every week, and is in daily training under its scholarly Conductor, and thus obtains unity of movement and perfection of *nuances* which it would be well nigh impossible to excel. In the Concert just mentioned the orchestra did its best work in the fire music of "Die Walküre," which was given with superb finish.

On Friday evening, the 9th inst., at the Boston Music Hall, Herr Moritz Rosenthal, the Roumanian pianist, made his first appearance in America, and achieved a veritable triumph. The cold, critical mood of the Boston audience

was completely upset, and at the end of his first number he was called out no less than five times with constantly increasing applause, which finally culminated in cheers. He played Liszt's E flat Concerto, Henselt's "Si oiseau j'étais," a Nocturne and the "Chants Polonais" by Chopin, and Liszt's "Don Giovanni" Fantasia. Herr Rosenthal is the best pianist, technically, who has visited America since Rubinstein. He has all the clean-cut delicacy of Joseffy, together with the power and breadth of style which Joseffy lacks. His octave playing is simply astounding in its strength and rapidity. His legato work is also delightful in its smoothness, warmth, and richness of tone-colour. It is rare to find a player who can hold an audience in strained silence by his playing of a Chopin Nocturne, and then almost take every one's breath away by his marvellous display of *technique* in a piece of musical fireworks like the Liszt Fantasia. Rosenthal will undoubtedly prove to be a financial success in America—a rare triumph for any pianist.

In Chicago the musical season has not yet fairly begun. The orchestra of the Symphony Society numbers seventy players, and is under the direction of Hans Balatka, a competent leader. The first Concert will be given on the 22nd inst., at the Central Music Hall.

In Cincinnati, the only musical event worthy of mention thus far is the first Concert of the Musikverein, which was given on Friday, the 9th inst. At this entertainment a young violoncello player named Willie Ebaun, fifteen years old, appeared, and aroused much enthusiasm by his beautiful tone and musical feeling.

Buffalo, which is one of the most sincerely musical cities in America, has not yet settled down in earnest for its winter work. Last night, however, the Buffalo orchestra, a competent body of musicians, from which large drafts have been made for the musical festivals in New York, gave its first Concert of this season at the Music Hall. The orchestra played Rietz's Overture in A major, Otto Floersheim's "Elevation," a composition of serious and sincere music; the Intermezzo from Hofmann's "Frithjof" Symphony, the Nocturne and March from Mendelssohn's "Midsummer Night's Dream," a Serenade by Jensen, a Brahms Valse, arranged for string orchestra by John Lund; and the Farandole from Bizet's "Suite Arlesienne." Mrs. S. C. Ford, a Cleveland soprano, who has a strong and pure voice, sang the "Jewel song" from "Faust," and two songs by Rubinstein.

The various musical organisations of Baltimore are preparing for an earnest winter's work. The principal musical bodies of the city are the Oratorio Society, The Philharmonic Association, and the Peabody Symphony Orchestra. The Philharmonic will give four Concerts, at which excellent programmes are promised. The Symphony Orchestra, which is under the direction of Asger Hamerik, a competent musician, announces six Concerts and six public rehearsals. A series of Chamber Music Concerts is to be given at Lehmann's Hall, by Richard Burmeister, a pianist, who has written a really fine Concerto.

It may easily be seen from these various announcements that though the music of the American winter has not fairly begun, there will be a plentiful out-pouring before long. The growth of musical taste in America in the last ten years has been something remarkable. It would be absolutely impossible for some of the players and singers who set America wild a decade ago to get a second hearing now. And where music of a meretricious order was heard then, the public has now no desire for anything that is not of the highest artistic value and sincerity of purpose.

COMMUNICATIONS for the January number of THE MUSICAL TIMES should reach the Office not later than December 22, as in consequence of the Christmas Holidays it will be necessary to go to Press considerably earlier than usual.

At the Congregation held in the Senate House, Cambridge, on the 8th ult., the Professor of Music, C. V. Stanford, M.A., Trinity, was presented by the Public Orator (Dr. Sandys, Fellow and Tutor of St. John's) for the complete degree of Doctor in Music, *honoris causa*. He was introduced as a native of Ireland, who rejoiced in the maintenance of the Union, and who had won distinction

at home and abroad for the land of his birth and for the University of Cambridge. On all the four recent occasions on which Greek plays had been revived in Cambridge he had lent his active and invaluable aid, and he had written admirable music for two of the plays, the "Eumenides" and the "Edipus Tyrannus." The Orator further alluded to Professor Stanford's well-known contributions to sacred music, and also to his "Savonarola," his "Veiled Prophet of Khorassan," his "Canterbury Pilgrims," and his musical treatment of Tennyson's "Revenge" and "Queen Mary," and of Browning's "Cavalier Lays," and other poems. As Professor in the Royal College of Music, he had given an impetus to the development of a national school of opera, and had thus shown his sympathy with modern progress; while, as Conductor of the Bach Choir, he had proved his interest in the past by promoting the study of the earlier masters. The Orator also touched on Mr. Stanford's highly valued services as Conductor of the Cambridge University Musical Society, describing him in that capacity as "Apollinis Musagetæ minister, qui, Musarum et Gratiarum comitumque vocalium choro stipatus, majestate manus modo silentium imperat, modo admirabilem carminum concentum elicit." Critics had disputed whether Horace invoked Apollo as a *ductor* or as a *doctor*, *argute Thalia*. Professor Stanford might claim both titles, for he would henceforth add the Degree of *Musices Doctor* to his well-earned fame as *let chororum ductor*.—Mr. A. C. Mackenzie, Principal of the Royal Academy of Music, was next presented for the honorary degree of Mus. Doc. The Orator alluded to the fact that Mr. Mackenzie, who was born in Edinburgh, went to Germany at an early age, and played the violin in the Sondershausen Orchestra when only fourteen. It was in Edinburgh that he taught music for fourteen years in order to be free to devote himself at last to the higher forms of musical composition alone.

Nam vatem egregium, cui non sit publica vena,
Cui nihil expositum solet deducere, nec qui
Communi feriat carmen triviale moneta,
Anxietate carens animus facit."

In 1879 he began his residence in Florence, and while there wrote two Scotch Rhapsodies for orchestra, two Cantatas entitled "Jason" and "The Bride," the Opera of "Colomba," and the Oratorio of "The Rose of Sharon." The Orator also touched upon Mr. Mackenzie's Opera of "The Troubadour," his Cantata on "The Story of Sayid," and his Overture to Shakespeare's "Twelfth Night"; adding that, like Professor Stanford, he was a most worthy successor to Sir George Macfarren and one of the brightest ornaments of the British School of Music.

The season of Novello's Oratorio Concerts will begin on the 6th inst., in St. James's Hall, with a performance of Dr. Parry's Oratorio "Judith," under the conductorship of Dr. Mackenzie. The soloists engaged are Miss Anna Williams, Madame Patey, Mr. E. Lloyd, Mr. Plunket Greene, and the two boys from Westminster Abbey who sang in the original performance of the work at Birmingham. At the following Concerts "The Messiah" will be given (the 18th inst.), "Elijah" (January 23). Dr. Mackenzie's new work "The dream of Jubal," written for Liverpool, with the setting of the Nineteenth Psalm by Saint-Saëns, and Weber's Hymn "In constant order," will form the programme for February 26. A special amount of artistic curiosity will accompany the performance of "The Light of Asia," by Dudley Buck, the well-known American composer, which is to be heard for the first time in England on March 19. Handel's Oratorio "Saul" will be revived for the last Concert on April 9. Apart from the interest of many of the novelties, the performances are likely to be most attractive because of the reasonable expectation of intelligent interpretations from the Conductor and his loyal and excellent choir.

MESSRS. HANN commenced their third season of Chamber Concerts at the Brixton Hall, on October 31. Schumann's Quartet in A minor (Op. 41, No. 1), and Schubert's Quartet, posthumous, were played with admirable finish by the clever family, the father and three sons, a fourth son, Mr. Sidney H. Hann, giving a most commendable reading of Chopin's Andante Spianato and Grand Polonaise for pianoforte, and joining with his brothers, Lewis and William, delighted the large and attentive audience by their sympathetic interpretation of Mendelssohn's Trio in D minor (Op. 49). Madame Marian McKenzie was the vocalist. An

equally interesting programme was given at the second Concert, on the 21st ult. Especial praise is due for the careful and artistic reading of Dr. Mackenzie's fine Quartet in E flat and of Beethoven's No. 1 in F (Op. 59). Solos for violin and violoncello also charmed the audience, who thoroughly appreciated the good quality of the work done. Mrs. Trust was the vocalist. The third and last Concert of the series takes place on the 12th inst.

WE learn from the complete list of subscriptions to the Walter Bache Scholarship, which, together with the Hon. Treasurer's statement of accounts, has just been issued, that the Liszt Scholarship Fund, in aid of which the Walter Bache Scholarship was instituted, has been enriched by the sum of £511 5s. 6d. Of this sum £500 11s. 5d. has already been invested in the purchase of £389 Great Eastern Railway four per cent Debenture Stock. The entire fund is at present represented by £1,340 of this stock, and yields an income of about £54 per annum, less income tax. Though this is ample for defraying the educational fees of the Royal Academy of Music, it is not sufficient adequately to assist students during a subsequent residence abroad, when some still further subsidy towards maintenance would be desirable. With this end in view, further donations may be paid to the account of the Trustees (C. A. Barry, Alfred H. Littleton, and T. Threlfall) at the Union Bank of London, 14, Abchurch Lane, Regent Street, W.

MR. FREDERICK NIECKS has just completed his life of Chopin. It will be issued in a few days by Messrs. Novello, Ewer and Co. in two handsomely printed volumes, with a portrait from an original pencil drawing, in the possession of the author, etched by Mr. H. R. Robertson, the artist who produced the successful portraits which adorn the "Short History of Cheap Music." Mr. Niecks, who has been occupied with this work for the last ten years, has brought together a number of new and valuable facts, artistic, social, personal, and political, which will make his book the most exhaustive record of the life and labours of the great artist now extant.

AN Organ and Vocal Recital was given on the 22nd ult., in the Wesleyan Church, West Kensington Park. The programme was almost entirely composed of selections from the Oratorios, interspersed with organ and harp solos. The instrumental part was entrusted to Mr. A. W. Blackmore and Mr. S. H. E. Jackson (Organists), the latter of whom played several solos. Miss Alice Mary Smith contributed two solos on the harp. The vocalists, Madame Minnie Gwynne, Miss Lucie Johnstone, Mr. Wilfred Jones, and Mr. Pughe Evans rendered good service. Mr. J. Barratt West was the director.

MISS MATHILDE WURM showed, perhaps, an excess of modesty in the programme of her Pianoforte Recital at the Princes' Hall, on the 10th ult. As a successful pupil of Madame Schumann she might have taken somewhat higher ground without being regarded as unduly ambitious. Beethoven's early Sonata in D (Op. 10, No. 3) was the only item of magnitude, the rest consisting of trifles by ten composers, the rendering of most of them being unimpeachable. Miss Lena Little contributed songs by Mozart, Massenet, and Volkmann.

ON October 31 the Kyrle Choir gave "The Messiah" at St. Peter's, Bethnal Green. The principals were Miss Ada Loaring, Miss Annie Baker, Mr. John Probert, and Mr. Frank Swinford. On the 14th ult. the same Choir gave a performance of Barnett's "Ancient Mariner" at the Institute, Mile End Road. The soloists were Miss Ada Loaring, Miss Ellen Cooper, Mr. Edward Branscombe, and Mr. James Blackney. On both occasions Mr. E. H. Turpin presided at the pianoforte, and Mr. F. A. W. Docker conducted.

AT the present moment there are several valuable musical Scholarships awaiting to reward gifted youth of both sexes. The Macfarren Scholarship and the Mendelssohn Scholarships at the Royal Academy of Music; while in the course of the next few months there will be vacant the Savage Club Exhibition, the Norfolk and Norwich Scholarships, the Gilstrap Scholarship, for natives of Suffolk, and some fifteen Scholarships for composition, singing, pianoforte, organ, stringed and wind instruments, at the Royal College of Music.

At the Church of St. Columba, Janson Road, Leytonstone, a Recital of Sacred Music was given by the Leytonstone Choral Society, in aid of the organ fund, on the 22nd ult. The programme contained pieces by Mendelssohn, Gounod, Handel, and Sir A. Sullivan; sung by Mrs. Tannahill, Miss Stark, Miss Dakin, Mrs. Richards, Messrs. Frank Fairfax, W. Cuttle, Gandar, and Coffin. The choir was accompanied by the orchestra attached to the church, the leader being Miss Adela Duckham, and the organist Mr. H. Riding.

The Concert given by Miss Emily Dones at Clapham, on October 30, was in every sense a decided success. The vocalists were Miss Anna Williams, Miss José Sherrington, Mr. Bernard Lane, Mr. Hilton, and Mr. H. Blower. Mr. Charles Fry's rendering of "The Charity Dinner" was enthusiastically received. Miss Dones had a most hearty and gratifying reception, and a crowded hall testified to her popularity. Miss Amy Hickling gave some violin solos; Mr. Frederic Cliffe and Mr. Turle Lee accompanied.

MR. CHAS. STEWART MACPHERSON gave a Pianoforte Recital at the Town Hall, Streatham, on October 25, when he was assisted by Miss Kate Norman (vocalist) and Mr. Herbert Lake (accompanist). His programme, divided into two parts, included pianoforte pieces by Beethoven, Mendelssohn, Schumann, Weber, Sterndale Bennett, C. S. Macpherson, Chopin, Liszt, Henselt, Walter Macfarren, and Godard. Miss Kate Norman's songs were by Purcell, Bennett, A. Goring Thomas, and Spohr.

A VERY good rendering of Mendelssohn's "Elijah" was given at the Stratford Town Hall, on the 8th ult., the principal soloists being Miss Clara Leighton, Miss Lottie West, Mr. Herbert Clinch, and Mr. John Bridson, assisted by Master C. Steward, Miss Warner, Mr. J. P. Leech, and Mr. W. Nicholl. Harmonium, Mr. A. Miller; pianoforte, Miss Julia Allen and Mr. R. E. Strickland; Conductor, Mr. Spencer M. Wilson. The performance was in aid of the West Ham Hospital.

SIR ARTHUR SULLIVAN'S Oratorio "The Prodigal Son" was excellently performed, on the 9th ult., at Christ Church, St. Marylebone. The soloists were Miss Redfern, Madame Marian McKenzie, Mr. Alfred Greenwood, Mr. J. Campbell, and Mr. J. T. Hutchinson. There was a chorus of sixty voices. The accompaniments were assigned to Mr. E. H. Turpin (organ) and Mr. Wilfred Bendall (pianoforte). The Conductor was Mr. Harvey Löhr, Organist of the Church, who directed with great judgment and skill.

On Sunday afternoon, the 18th ult., a selection from Mendelssohn's Oratorio "St. Paul" was sung at the Church of St. John the Evangelist, Waterloo Road, under the direction of Mr. Henry J. B. Dart, the Organist. The music was well performed by the choir of the church, and reflects much credit on Mr. Dart, who deserves great praise for his efforts to provide high-class music for the people. There was a very large attendance. Spohr's "Last Judgment" is to be sung on the 16th inst.

The Ilford Vocal Union gave the first Concert of their fourth season on the 18th ult., the work chosen being Handel's "Judas Maccabæus." The soloists were Madame Isabel George, Miss Rose Dafforne, Mr. George Micklewood, and Mr. James Blackney, all of whom sang well. The choral singing was the best the Vocal Union has yet done. The band of the Society, augmented for the occasion, took part in the performance. The Conductor was Mr. A. Storr.

MR. ALFRED KENNINGHAM and Mr. Thomas Kempton, Assistant Vicars-Choral of St. Paul's Cathedral, have been appointed to the offices of Vicars-Choral, vacant by the death of Mr. William Winn, and the resignation of Sir John Stainer, M.A., Mus. Doc. Mr. Richard Edward Miles and Mr. Robert Grice, having served their probation, have been admitted Assistant Vicars-Choral of the Cathedral.

A SUCCESSFUL performance of "Elijah" was given by the Walworth Choral Society in the Surrey Masonic Hall, Camberwell New Road, on October 29. The principal performers were Miss Agnes Larkcom, Miss Rose Dafforne, Mr. John Probert, and Mr. W. G. Forington. Mr. A. L. Oliphant led the band. Mr. W. W. Cromie officiated as accompanist, and Mr. W. E. Curtis conducted.

MR. HAMILTON ROBINSON gave an Organ Recital at Holy Trinity Church, Frogmore, St. Alban's, on the 3rd ult., the programme consisting of works of Bach, Mendelssohn, Merkel, Salomé, Lemmens, &c. Vocalists: Mr. Fred. Cundy and Master Warwick Major.

REVIEWS.

Novello's Collection of Words of Anthems. New and Enlarged Edition. [Novello, Ewer and Co.]

THE History of the Anthem Book, or the compilation of words of anthems used in the service of the Anglican church, has yet to be written. There is little that need be said here concerning the words themselves, for as they are chiefly taken from the Scriptures they have already formed the subject of copious dissertations in many languages, during many ages. The antiquity of the anthem is more or less a doubtful matter, for it is not easy to reconcile our experience of what the anthem is with our speculations as to what the antiphon, from which it is said to be derived, might have been. The anthem is a product of the Anglican branch of the Catholic Church, and, like the glee, is peculiar to England. Whatever may have been its ancient prototype, or how far the proses, sequences, antiphons, motets, and the like have influenced its formation, would be the subject of inquiry in any detailed account concerning it. There is no doubt in some minds that all these things have been contributive; but taking all the examples of the anthems as they stand, from the time of the Reformation down to those of the present day, as exemplified in the collection now under notice, it would seem to be a perfectly independent thing, owing its peculiarities to the individualities of the composers who have selected this method for the expression of their musical thoughts. Practically speaking, the history of the anthem may be comprised within a period of three hundred years; the history of the Anthem Book some fifty years short of that time. The first known compilation was that of the Rev. James Clifford, of St. Paul's Cathedral; the first and rarest edition of which book was published in 1663. The better-known edition (the second) was issued in 1664. A curious fact has recently come to light with regard to this first edition—namely, that it was compiled forty years before it was published, if we may believe the date of the "Imprimatur," which is November 20, 1622, twenty years before the publication of Barnard's Collection of Anthems with Music. The list of authors whose works are mentioned in Clifford's book justifies the belief that either no alterations or additions were made to the list of anthems between the dates of the license and publication, or that Clifford had put forth a book which was old-fashioned from the outset. The appearance of the second edition so close upon the first, which contained a number of anthems by "young men then rising into fame," is in some sort explained.

It is not necessary to trace the progress of the history of the Anthem Book further than to say that the compilations of Carleton, Anselm, Bayly, Mason, Marshall, Calvert, Joule, and others, with the immediate predecessor of the present work, the Book of Anthems by Rayson, Troutbeck, and Stainer, have each shown points of excellence which made them valuable in their day. The collection now before us is brought completely up to date, and possesses all the advantages in comprehensiveness and arrangement which were claimed in turn for each of the several above-quoted books. There are, however, one or two points which are peculiar to this present collection. In the first place, the chronological order of the arrangement admits of additions which may yet be made from time to time to the stores of anthem music. These could be appended as occasion served, though it would seem that, with a collection of 1,589 anthems, taken from nearly every book of the Old and New Testament including the Apocrypha, there was enough to obviate the necessity of seeking for fresh words.

The anthems are not only arranged in chronological sequence, but it is shown that where the same words have been set by more than one composer their names have been given at the end of the anthem in alphabetical order. The names of composers who have set part of the words only are subjoined under consecutive numbers. The table of

contents gives the names of composers with lists of their anthems, not merely referring to the contents of the book by numbers, but quoting the first words; thus it utilises what in former anthem books was only a means of diversion. This is a gain. Lists of anthems suitable for certain days or seasons, for men's voices, and with Latin words, are most helpful and easy of reference. These, which may be considered as forming the first index, occupy some ninety pages. The indices, by the way, form one of the most notable features of the book. Then follow the 1,595 anthems in the order alluded to above. These contain not only the anthems in common use written by the ancient and modern composers who have devoted their talents to the service of the Church in this particular form, but there are also included no less than forty-two complete oratorios, cantatas, &c., and forty-seven parts of oratorios in sections, which make an addition of 183 separate anthems from those oratorios, &c.; and so the list of anthems contained in the book is increased to the number 1,778. Besides these, the Offertory Sentences and the whole of those portions of the Communion Service, the Kyrie, Credo, Sanctus, and Gloria, occasionally given as anthems, are included.

The difference between Clifford's modest compilation and this last collection of Words of Anthems is most striking and significant. Alike from the point of view of utility, of artistic enterprise as shown by modern composers in the desire "to sing and give praise with the best members that they have," and the increased and increasing interest in the portion of Divine Service which gives existence to the book, the work is most commendably done. The merit of effecting the many improvements noticeable in the present book is due to Mr. Henry King, Assistant Vicar-Choral of St. Paul's Cathedral. It is true that he confesses his indebtedness to many eminent musicians who have aided him with advice and suggestions, but the main share of the painstaking labour was his, and the larger measure of honour due is undoubtedly his also. The part that the printers and publishers have done is in every way worthy. The printing is legible and beautiful, and the general appearance of the book is in keeping with the nature of its contents.

Benedictus. Arranged for Orchestra from Six Pieces for Violin, composed by A. C. Mackenzie. Full score.

[Novello, Ewer and Co.]

DR. MACKENZIE was well advised to score for orchestra the beautiful little piece which violinists made a note of as soon as it appeared in solo form. It would be too much to say that the composer had the orchestra in his mind when writing it, as Schubert had during the composition of his Grand Duo for four hands, but the "Benedictus" certainly suggested an orchestral arrangement, and here we have it, charmingly done. In addition to strings, Dr. Mackenzie uses only flutes, clarinets, bassoons, and horns. All the violins (first and second) have the theme, giving it special force and effect, while the accompanying instruments are employed with the nicest discrimination of colour and force. In this respect the score is a perfect little study, and shows what a real musician can do with means comparatively limited. Small orchestras throughout the kingdom will, doubtless, welcome the "Benedictus" in its new form, and confer upon their hearers as much pleasure as those received who heard the work played at the Crystal Palace a few weeks ago.

FOREIGN NOTES.

AN excellent and most successful performance of Berlioz's opera "Benvenuto Cellini" took place, on the 4th ult., at the Dresden Hof-Theater, under the direction of Capellmeister Schuch, the principal performers being Mesdames Dörner and Schuch and Herren Gudehus and Scheidemantel. The enthusiasm bestowed upon a work of so advanced a type by an audience of the Saxon capital is justly looked upon by the German press as a significant sign of the times.

Between the dates of the 24th ult. to the 21st inst. the performance of a cyclus of Wagnerian operas has been, announced to take place at the Imperial Opera of Vienna extending from "Rienzi" to the "Nibelungen Tetralogy." In the course of the series the new tenor, M. Van Dyck, is

to make his *début* here as *Walther Stolzing* in "Die Meistersinger."

Felix Weingartner, the composer of "Sakuntala," and successor of Herr Sucher in the principal conductorship at the Hamburg Stadt-Theater, has initiated himself into the favour of the numerous opera-goers of the great Hansa town by a model performance of Wagner's "Tristan und Isolde."

A new comic opera, "Im Namen des Gesetzes" ("In the Name of the Law"), by Siegfried Ochs, met with a very favourable reception on its first performance last month at the Hamburg Stadt-Theater.

Spohr's operatic masterpiece "Jessonda" was revived last month at the Royal Opera of Munich. Although most worthily represented, the noble work met with but a lukewarm reception.

Herr Max Bruch has just completed a dramatic Cantata entitled "The fiery Cross," the text, by Dr. H. Bluthaupt, being founded upon Sir Walter Scott's poem "The Lady of the Lake."

Messrs. Gilbert and Sullivan's operetta "The Mikado" is to be produced, for the first time in the German language, at the Friedrich Wilhelmstadt Theater, of Berlin, during the present season.

Herr Levi, the well-known Munich Capellmeister, having completely recovered from his recent illness, has resumed his functions at the Munich Hof-Theater.

Herr Gudehus, the eminent Wagnerian tenor of the Dresden Hof-Theater, has entered into an engagement with the Royal Opera of Berlin, where he will give his services during four months of the year at a salary of £1,400.

An excellent first performance of Wagner's "Die Walküre" was given on the 13th ult., at Graz, under the direction of Capellmeister Seidl. The house was crowded.

Liszt's Oratorio "Saint Elizabeth" was produced, on the 6th ult., by the Singakademie of Rostock, under the direction of Dr. Thierfelder.

The "Philharmonic poem" entitled "Francesca da Rimini," by the Maestro Bazzini, was announced to be performed, for the first time in Germany, on the 26th ult., at Berlin, Dr. Hans von Bülow being the Conductor.

M. Tschaiakowsky, the gifted Russian composer, has just completed a new Symphony, as well as a Symphonic Poem entitled "Hamlet."

It is stated in Italian papers that Signor Sonzogno, the well-known music publisher and *impresario*, encouraged by the success obtained by his recent first representation in Italy of Gluck's "Orpheus" at Rome, intends to transfer his entire *personnel* to Milan, in order to repeat the performance here of Gluck's *chef-d'œuvre*.

According to the *Neue Berliner Musik Zeitung*, it has been definitely arranged that the first production of the entire Nibelungen Tetralogy at the Berlin Opera is to take place during the present month.

Dr. Josef Joachim will celebrate, next year, the fiftieth anniversary of his artistic activity, he having commenced his public career at the age of seven.

M. Massenet is actively engaged upon the composition of a new Opera, the action of which is based upon the legendary history of Persia, the great Zoroaster himself being the hero. The libretto (the title of which has not, as yet, been decided upon) is from the pen of M. Jean Richepin.

Italian theatres do not appear to be just now in a very flourishing condition. The Rossini Theatre, of Florence, has just been sold to a private capitalist, and is to be turned into a Reading-room; while the Teatro Balbo, of Turin, will shortly be pulled down to make room for building enterprises.

Italian papers are already discussing the question of how to celebrate in a worthy manner the fiftieth anniversary of Verdi's *début* as an operatic composer, which will take place in November of next year. It was on November 17, 1839, that the young Maestro, then twenty-six years of age, had the satisfaction of seeing his first opera, "Oberto die San Bonifacio," successfully brought out at the La Scala of Milan. It is proposed, amongst other projects, to commemorate the forthcoming event by a series of model performances of the great Italian master's most mature operatic works.

The choral society "Oefening baart Kunst." Amsterdam,

is organising a grand international contest of choir-singing to be held in that town in August of next year.

The Wagner Society of Amsterdam is about to publish a monthly journal devoted to the interests of music and the modern music-drama, the editor being M. Henry Viotta, the eminent orchestral conductor at the Hague.

M. A. Jullien's new work "Hector Berlioz, sa vie et ses œuvres," the pendant to the same author's "Richard Wagner," has just been published by the Librairie de l'art, of Paris. The work is embellished by some 150 portraits, caricatures, scenic and other illustrations, and forms a very valuable as well as splendid addition to musico-historical literature.

M. Octave Maus has just published at Brussels an interesting volume, entitled "Le Théâtre de Bayreuth: Souvenirs d'un Wagneriste."

A monument is shortly to be erected, at his native town of Givet, to Méhul, the composer of "Joseph and his Brethren." M. Ambroise Thomas, the director of the Paris Conservatoire, has promised to conduct the musical performances in connection with the unveiling of the monument.

The mortal remains of Christoph Willibald Gluck, like those of Beethoven and Schubert, are to be shortly removed from their present resting place, at the churchyard of Matzleindorf, near Vienna, to the central cemetery of the Austrian capital. The obelisk erected over the grave of the great operatic reformer in 1846 is also to adorn the place of honour assigned to his ashes at the metropolitan cemetery.

Raymond Haertel, the senior of the eminent Leipzig music publishing firm of Breitkopf and Haertel, died on the 11th ult. at Leipzig, aged seventy-eight.

The death is announced, at Seville, of Isidoro Hernandez, the composer of a number of successful Zarzuelas, amongst them "Una Lección de Tores," and "El Lucero del Alba."

CORRESPONDENCE.

"THE WAGNER BUBBLE."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Since the controversy on my essay in October's *Nineteenth Century*, "The Wagner Bubble," is now closed by the discretion of the editor of that review, who is unwilling to devote more space to the subject than he has already so kindly allowed, I take, with your permission, advantage of your columns to say a few words of rejoinder.

If the Wagnerians, in the person of their acknowledged spokesman, Dr. C. Villiers Stanford, can make no better defence than they have done, their case is more hopeless than I supposed.

I have stated in my essay that Wagner in his music ignores all the past teachings of the art.

I have stated that he breaks every technical principle of musical composition, and loudly claims honour for so doing.

I have stated that in the excess of his vanity he declared that all music, except such as he wrote, was at an end; and henceforth might as well cease to be written, for there was nothing in it.

I have stated that Wagner's controversial writings, in which he attempts to justify himself, are dull, obscure, and rambling, and fail to convince in the slightest degree any intelligent man.

I have stated that the books which form the key to the whole Wagnerian system—that is to say, "Oper und Drama" and "Das Kunstwerk der Zukunft"—are full of the most monstrous misstatements, purposely introduced to mislead readers and to prove the writer's point; and I have given many of these misstatements *in extenso*.

I have stated that Wagner, in his vainglory, asserted that his music was beyond and above all criticism, and superior to the judgment of mortal man.

I have stated that he looked forward to a time when the whole of society should be re-organised agreeably to his ridiculous theories of art and life.

I have stated that, intoxicated with vanity, Wagner confidently predicted that his operas would take the place of religion in the world, that his theatres would supplant

churches, and that Christianity would go down wholesale before the onslaught of triumphant Wagnerism.

To state these facts, and to submit them to the verdict of a thinking public, was the main object of my essay. Yet they are all allowed to pass completely unchallenged by my opponent. I need not insinuate the cause of his silence. He confesses himself that he is entirely unable to impugn these statements. He would prefer to leave the task to someone better able to do so. I congratulate my friend on a retreat effected in so masterly a manner.

With nothing before him but a few subordinate statements to contend about, which for the sake of tranquillity I would willingly yield him, since he so generously yields me all the main points in the discussion, he proceeds to argue the case on behalf of Wagner in a manner at once eccentric and inimitable.

His first argument is that I "have got a piece of soap in my eye." (This may be called the *Argumentum ad saponem*, and is obviously another form of the *Argumentum ad baculum*, which I also hear is freely used in the Wagnerian controversy.) What he undertakes to prove by this argument I have been as yet unable to discover, but no doubt it has some very important connection with his defence of Wagner.

His next argument is to call me a vestal virgin—a compliment I warmly appreciate.

Thirdly, he argues that all contributors to magazines are literary jackals—for bringing which opprobrium upon so many excellent ladies and gentlemen, I here offer them my humblest apologies.

Having thus stated the case generally on behalf of Wagner, he fastens on a few particulars in my essay to the disregard of all else, acting on the principle that if he can only trip me up in some hole and corner he may yet cry a fall. But even if he succeeds in doing so, which I very much doubt, I must flatly tell him that the world will give him little credit for such ungenerous treatment.

The first point that troubles him is a remark of mine that some ten or fifteen years ago, in the height of the Wagner fever, we were asked to believe that Beethoven, Handel, Bach, and all the great musicians, his precursors, were nothing compared to Wagner. My critic's retort is charming in its simplicity. "I," he says, "was never asked to believe anything of the kind," and therefore, he adds, and almost in as many words, nobody else was. My statement is consequently dismissed as a pure fabrication on my part. And this is a fair specimen of his easy style of controversy.

I happened to remark on the same page—for I find that he is nearly always at one particular page or thereabouts, entirely forgetting that there are eleven pages more, urgently demanding his consideration—that after all the talk which inundated society some ten or fifteen years ago, on the same occasion as the preceding, after all the fulsome adulation bestowed on Wagner by his worshippers, after all the eloquence lavished on the man and the promise of something serious resulting in the immediate future, we waited patiently, and still wait, for some proof that all these fine things are true. Yet none has appeared.

"Hold!" cries my friend. "There I have you. He fills the German theatres."

So does Verdi, so does Meyerbeer, so does poor Rossini, so does the despised Donizetti, so does that miserable Frenchman, Gounod.

"If that is not enough, then," he exclaims in despair, "there is the performance at Bayreuth. He fills that theatre, at all events, when nobody else can—for the best of all reasons, that nobody's compositions but his own are allowed to be played there."

I will willingly grant that Wagner fills the theatre at Bayreuth when nobody else can; and if I had the space at my disposal I would discourse with my friend about this little place, where a few little people go once a year, and imagine that their little circle contains all the music in Europe.

My friend next tries to put a misconstruction on a statement of mine, to which piece of unfairness I here call attention. A few lines further down (we are always at the same place) I said that Wagner "made several attempts to hit the exact style of writing in vogue, before he took to his theories, but all alike resulted in deplorable

failure that attempt make at at dou then he of n imp on w "de page criti fleg desc did n posi wha perh knev atten his a

W frien argu down woul point upse prop up, a frien is al obser the d is a myst It oug when boxes idea music My I sh of a an a throu grant pres one p the r intro to th satisf says, close declar "Wa instar for I an c assert (an e friend bear Not a say a "Tal Mig writte and th expres bring comp See friend him, a very s came

failure." My friend admits the truth of this, and deplors that it was so. But to mend matters a little, he calls my attention to the fifth page of my essay, where he would make out that I have contradicted myself. I am amazed at this—because the fifth is one of those pages at which he stubbornly refuses to look. But no doubt he has cast his eye down it to see if there was anything which could be of use to him. What he has found, however, I may frankly tell him will be of no use to him whatever, but will only bring upon him the imputation of unfairness, for trying to put a misconstruction on words which are entirely incapable of bearing it. The "deplorable failures" to which I alluded in the earlier page were "Die Feen" and "Das Liebesverbot," as my critic remorsefully acquiesces. On page 5 I allude to "Der fliegende Holländer" and "Rienzi," which I by no means describe as "deplorable failures," but simply say that they did not succeed sufficiently "to give Wagner that European position in music he was so greedy of acquiring"; and, what is more, I mention these two operas by name—but perhaps my critic, in skimming the page rapidly, since he knew that there was a great deal in it which he could never attempt to answer, overlooked the fact to which I now call his attention.

We may imagine the desperate straits to which my friend is driven in order to make a case, when his next argument is that singers ought to sing *with their face downwards* (!) Even if it were proved, I scarcely think it would invalidate my position in the controversy. This point, however, is elaborately discussed, with the view of upsetting a statement of mine in which I say that the proper attitude of a singer is with his chest out, his head up, and his arms thrown back. "Excuse me," replies my friend, "quite the contrary—face downwards; this point is already proved and is completely past discussion." I observe that his theory of singing, specially prepared for the defence of Wagner, who was an admirer of the method, is a most extraordinary one. The voice, it appears, is a mysterious something, which to rise must be first made to fall. It ought to be made first to impinge on the floor of the stage, whence with redoubled velocity it will rebound up to the boxes and thence to the gallery. I commend this novel idea to the consideration of all singers, managers, and musicians.

My friend's fifth position—he has but six in all, and I shall soon have done with him—takes the form of a good round assertion, which stands instead of an argument. He is very fond of oracular remarks throughout, all of which he expects me to take for granted; and to this head, I suppose, I must refer the present sweeping statement, which strikes at the roots of one part of the controversy. I have the pleasure to present the reader with a few of his oracular remarks—they are introduced here and there in the pauses of the argument, to the great delight of himself, and to the unspeakable satisfaction, no doubt, of his partisans. "Wagner," he says, in one place, "is an immortal." "Wagner's time is close at hand," he remarks in another. Elsewhere he declares, "Wagner is a great man"; and on page 729, "Wagner is a noble animal." But in the present instance he ought to have been a little more cautious, for I can by no means let him pass so lightly. "Not an opera has been written in any country," he asserts, "since Wagner's influence became extended" (an extension which only exists in the brain of my friend), "not an opera has been written which does not bear the traces of Wagner's reforms upon every page." Not an opera?—every page? What then does my friend say about Verdi's "Aida," Gounod's "Faust," Balfe's "Talismano," Ponchielli's "La Gioconda," Thomas's "Mignon," Boito's "Mefistofele," Bizet's "Carmen"—all written years after the eventful production of "Tannhäuser" and the "extension" (!)—if I may use such a misleading expression—of Wagner's influence? I would willingly not bring Lécocq and Offenbach into the question, but my friend compels me to. "Not an opera," he says, "in any country!"

See the danger of mere sweeping assertion! And let my friend take a lesson from the fall I have so signally given him, and abstain from its employment in the future. I am very sorry for him, for this is the only place where he ever came near the main issues of the controversy at all. I

cannot deny, he says, that Wagner in his music ignores all the past teachings of the art. I cannot deny that Wagner breaks every technical principle of musical composition, and loudly claims honour for so doing. I cannot deny that in the excess of his vanity Wagner declared that all music, except such as he wrote, was at an end, and henceforth might as well cease to be written, for there was nothing in it. I cannot deny that Wagner's controversial writings, in which he attempts to justify himself, are dull, obscure, and rambling, and fail to convince, in the slightest degree, any intelligent man. I cannot deny that the books which form the key to the whole Wagnerian system—that is to say, "Oper und Drama" and "Das Kunstwerk der Zukunft"—are full of the most monstrous misstatements purposely introduced to mislead readers, and to prove Wagner's point. I cannot deny that Wagner, in his vainglory, asserted that his music was above and beyond all criticism, and superior to the judgment of mortal man. I cannot deny that Wagner looked forward to a time when the whole of society should be re-organised agreeably to his stupendous theories of art and life. I cannot deny that Wagner was so intoxicated with vanity* as to predict that his operas would take the place of religion in the world, that his theatres would supplant churches, and that Christianity would go down wholesale before the onslaught of triumphant Wagnerism. But when you tell me that Wagner's influence has been slight upon music, I can deny that; for *not an opera has been written in any country for a considerable number of years past, which does not bear traces of Wagner's influence on every page*. That is my argument: and make the best of it you can.

Sixthly and lastly, my friend comes to the question of Wagner's poetical powers. He has put it off to the very end, because he has grievous doubts on the subject; but yet he feels it necessary to champion the cause to his uttermost, for fear of losing the good opinion of all the Wagnerians, whose eyes are fixed on him in expectation, as their chosen spokesman in the controversy. Consequently, he is angry all round. He is angry with me for saying that Wagner was not a great poet. He is angry with me for saying that Mr. Corder is a good translator. He is angry with Mr. Corder for translating Wagner. He is angry with me for choosing such extracts as I have, as specimens of Wagner's poetical powers, and says they are the worst passages that could have been selected. On the contrary, they were the best and fairest selections that I could make. They were the flowers of Wagnerian poesy, and admitted to be such by the most ardent admirers of the bard. They were, the great soliloquy of *Siegfried* in the "Götterdämmerung," the great declamation of the *Prince of Darkness* in "Das Rheingold," the famous *air d'entrée* of *Isolde*, and finally the grand love duet between *Tristan* and *Isolde*, which forms the climax of the opera of that name. What more could I do than select such passages as this? I was always told by Wagnerians to look at these passages if I wanted to see genuine poetry; and I did so. Yet my friend says they are "the worst passages that could have been selected." They are the worst that could have been selected for Wagner's reputation, I fully admit; and I take some credit to myself in earning my friend's bad opinion in consequence. Finally, my friend, driven to extremities, speaks of "the immense difficulty of conveying an idea of such a complicated original by any translation." For my part, I do not find the complication of thoughts which my friend assumes.

Thou Isolde,
Tristan I.

sing the pair of lovers, in the last extract to which I have alluded. What could be more simple?

* I have received a protest from the members of the Swedenborgian Church against any comparison between Swedenborg and Wagner. They say, "In vain you will ransack the personal history of Swedenborg's family for a trace of insanity." They complain that a comparison, however slight, "is derogatory to Swedenborg's memory." They also call attention to "Wagner's early popularity and present neglect," and say how different it is to the case of Swedenborg, who began with a few converts only, but who has now enthusiastic disciples everywhere. I am in entire accord with their views, and I here publicly express my regret for having pained very many excellent people by comparing so saintly a man as Emmanuel Swedenborg for one moment with such a person as Wagner, who was an atheist and an enemy of Christianity.

No more Tristan,
No more Isolde,
they add. Their meaning is evident; things are at a terrible pass with them.

Never spoken,
Never broken,
Newly righted,
Newly lighted.
they continue—where, I grant, their meaning begins to get a little mixed.

But it is all cleared up in the next four lines.

Endless ever
All our dream.
In our bosoms gleam
Love delights supreme.

After all said and done, they are quite satisfied with their prospects.

All is as clear as day. And yet my friend talks about the complication of ideas, and the immense difficulty they occasion to any one who attempts to translate them. Unless I had been positively assured by my friend to the contrary, I should have been inclined to take the exactly opposite view, and to characterise such effusions as the extreme of simplicity. The lines are short enough, in all conscience. And had I not known that the above was an extract from one of Wagner's operas, I might have imagined it a nursery rhyme, specially adapted for children of tender years.

I have now taken up every point in my opponent's case categorically; and on turning to his concluding paragraph I find him, to my surprise, attacking Wagner himself. He says that *Wotan* (a character in one of Wagner's greatest operas) "is a bore." *King Mark* (a famous hero of Wagner's) "is a trial to impatient pitteers." The "Götterdämmerung" (a great opera of Wagner's) "ends in what may best be described as cacophony." The whole of "Lohengrin," "except the prayer and the bridal march, is in common time," which he admits is a little too much. He complains loudly of Wagner's habit "of making two lovers stand gazing at one another for a quarter of an hour, while a third person is singing." So do I. In fact, this is one of the points which I am sorry to say I omitted in my essay. I quite agree with my opponent. The practice is most reprehensible on the part of Wagner.

Finding him thus dissatisfied with his idol, I am not surprised to find him equally dissatisfied with the present condition and future prospects of Wagnerism. While candidly admitting that the whole thing is a bubble, he tells me I am wrong in saying it has burst yet, and grumbles that it still exists to his cost. "To say that the bubble has burst already," he says, "is to state what men's eyes, ears, and pockets know to be absolutely false." According to this, the keeping up of the bubble must be a very expensive affair; and I should strongly advise my opponent to have nothing more to do with it. Let it burst, and never mind.

J. F. ROWBOTHAM.

WESTMINSTER ABBEY BOYS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Please allow me to state that the boys mentioned in your Leicester news of last number as of Westminster Abbey, are not *Members of our Choir*, and if they were so announced it was a misstatement on the part of the Concert-giver.—Yours very truly,

J. FREDERICK BRIDGE.

Cloisters, Westminster Abbey, Nov. 23.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A. C. ROCHEVALLE.—Too late. Every effort is made to include the latest accounts up to the last hour before going to press.

A. X.—In one of the Monday Popular Concert programmes. Write to Chappell and Co., 50, New Bond Street, W.

H. D.—The choice of the music for the Service rests with the Minister, who may or may not consult the Organist or Conductor of the choir.

MATER.—(1) The Guildhall School of Music and the London Academy of Music. (2) No.

MISS ROSS.—Unfortunately there was no room, and this month will be too late.

MUSICUS.—There is a book called "The Opera Glass," by Louis Alexander, which gives the plots of many of the most popular Operas.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ALFRETON, DERBYSHIRE.—Miss McKnight, F.C.O., Organist and Choir-trainer of the Parish Church, has been presented with a handsome metronome by the members of the Choir, as a token of their esteem.

BANGOR.—A highly successful miscellaneous Concert was given by Dr. Rowland Rogers, the Cathedral Organist, in the Penrhyn Hall, on Monday, the 12th ult. The principal vocalists were Miss Marianne Fenna and Mr. William Davies, and their selections gave unbounded satisfaction to the large audience assembled. The solo violinist was Mr. Theodore Lawson, whose finished technique and expressive playing secured him hearty recognition. Mendelssohn's *Scotch Symphony*, and Mozart's *Overture to Figaro*, with several smaller items, were capitally rendered by the orchestra, the members of which were mainly drawn from that of Sir Charles Hallé. Three graceful little orchestral movements from the pen of Dr. Rogers (the Conductor) are deserving of special mention; but the main attraction of the evening was the singing of the Arvonian Male Voice Choir. The voices were admirably balanced, the attack was vigorous, and the expression good, qualities which were specially noticeable in Sullivan's part-song "The long day closes." Dr. J. C. Bridge's "Greek war song" gave so much pleasure that it was enthusiastically redemanded.

BLACKBURN.—The *Golden Legend* was given by the members of the Philharmonic Society on the 3rd ult. in the Exchange Hall, when the Cantata received an interpretation which was of unquestionably high musical value. Madame Georgina Burns sang the music allotted to Elsie; Miss Hilda Wilson, Ursula; Mr. Henry Piercy, Prince Henry; and Mr. Leslie Crotty, Lucifer. The chorus, excellently well balanced, attacked with precision, sang well together, and moreover understood perfectly the importance of light and shade. Mr. Tattersall may be congratulated most heartily on the conspicuous success which was gained. The orchestra was led by Signor Riegarri. The performance of *The Golden Legend* occupied the first half of the programme, and the second half was of a miscellaneous character.

BOSTON SPA, YORKSHIRE.—On the 9th ult. a Concert was given in the Trustees' Hall. The vocalists were Miss Greenwood, Miss Thompson, Miss Wilks, Mrs. Scatchard, and Mrs. Nelson. A piano-forte duet was given with notable success by Miss Smith and Miss L. Smith, of Bramham Park. Tadcaster. The young violinists, Miss Cobb (of Leeds) and Miss Ada Bell, played a duet which was highly appreciated. Mr. Dan Billington, the well-known Leeds vocalist, gave several solos, and Mr. Wilson (of Harrogate) also delighted his hearers with his contributions. The accompaniments were played throughout by Mr. D. J. Jennings, the Organist of the Parish Church.

BURNLEY.—A Concert took place in St. Stephen's Schools on the 13th ult. Mrs. A. Townley-Parker contributed songs by Cowen, Cellier, and Parker, which were highly appreciated. Mrs. Horner sang "The three fishers" and "Needles and pins," for which she was encored. The Rev. A. B. Edleston joined Mrs. Parker in Gounod's *Barcarolle*, and sang Watson's "Little Sue" with great success. Miss S. Sutcliffe played Weber's "L'Invitation," and joined Miss Cranbrook in Schullöf's *Grande Valse*. Other duets and part-songs were successfully rendered.

CRAWSHAWBOOTH.—An Organ Recital was given at the Wesleyan Chapel by Mr. J. E. W. Lord, on the 14th ult. The programme was selected from the works of Gounod, Capocci, Dubois, Guilmant, Handel, Wely, Dudley Buck, and H. Smart.

CREWE.—The Philharmonic Society signalled the opening of the current season by a Ballad Concert in the Town Hall on the 22nd ult., when the entire programme was sustained by the following performers: Vocalists—Miss Conway, Miss Helen d'Alton, Mr. Kendal Thompson, and Mr. Fred. Gordon; solo violinist, Miss Lily Mitchinson; solo pianist and accompanist, Mr. S. Myerscough. The programme was most varied, and contained a choice selection of music, which was much appreciated by the large audience present.

CRICH.—On the 12th ult. a grand Concert was given in the British Schools, when Romberg's *Toy Symphony* was performed by Mr. W. W. Windle and his pupils from Beiper. Miss Fisher, a rising soprano singer, and Miss Stone, of Wirksworth, were the principal vocalists, with Messrs. Bestwick and Mills and Masters Banks and Eley. Mr. W. W. Windle conducted throughout, and was assisted in the instrumental department by his pupils, Miss Lee, Miss Summers, Miss Goughly, and the Misses Lowry.

DEMERRARA.—The eleventh Concert of the Musical Society was given in the Philharmonic Hall on October 31. The programme was miscellaneous but interesting; and as regards the instrumental items, it was perhaps more ambitious than usual. The opening Overture to

Mendelssohn's *Son and Stranger* was fairly well rendered by the orchestra, who also did capably in the movement from Haydn's *Surprise Symphony*. Gounod's Psalm "By Babylon's wave" was very well given by the chorus. The same may be said of Auber's "Market Chorus" and Gounod's *Faust Chorus*. Mrs. Wight, Mrs. Proudlock, and Mr. Semple were the vocalists; Mr. Henry, violoncello solo. The chief instrumental piece in the second part was a selection from Cellier's *Dorothy*, arranged by the Conductor, Mr. W. R. Colbeck. Mr. Smellie efficiently accompanied most of the music, while Mr. Barnard led the small orchestra. The Concert was fairly successful.

ENFIELD.—Miss May Smith's third Annual Concert took place at the Byculla Athenaeum on the 24th ult., before a large and appreciative audience. The programme was an excellent one, and very successfully carried out. Miss Smith played a Fantasia of Chopin's and Liszt's "Rhapsodie Hongroise" with such faultless precision and exquisite taste as to arrest the deepest attention of her audience. She was most ably supported by Miss Jeanie Ross, Miss Ethel Capel, Master Harold Dickson (violin), Mr. Iver McKay, Mr. James Blackney, and Mr. Routledge Smith, who all contributed to make the Concert a most successful one. An agreeable feature was some very good chorus singing by a choir of about forty boys and men from Christ Church, Enfield, under the direction of Mr. F. G. Fitch.

FROME.—On Tuesday evening, the 20th ult., a musical Service was given in Wesley Chapel by the choir of that place, assisted by several friends. The service embraced selections from the works of Handel, Mendelssohn, Haydn, and Rossini, while other items were taken from Baisie and Dr. Bridge. The principal singers were Miss Lea, Miss Grant, Mr. F. Deggan, Mr. W. H. Harvey, and Mr. F. C. Tucker. Mr. A. C. Chislett was Organist, and Mr. T. Grant Conductor.

HALIFAX.—Mendelssohn's *Elijah* was given in the Drill Hall, by the Choral Society, on the 15th ult. The principal vocalists were Madame Clara West, Miss Lottie West, Mr. Herbert Haigh, and Mr. Frederick King. Leader of the band, Mr. H. Sedgwick; Conductor, Mr. W. H. Garland, Mus. Bac.

HARROW-ON-THE-HILL.—Mr. Herbert W. Whatmore gave the second of his series of Chamber Concerts on Friday evening, the 9th ult. The programme included Trios (Dvorák, Op. 21, and Mendelssohn, Op. 49), Solos by Liszt, Chopin, Marcello, Mendelssohn, and Lachner, and Songs by Massenet and F. Whatmore.

HAYLEIGH, SUFFOLK.—An Organ Recital was given in the Town Hall, on Friday, the 16th ult., by Mr. George Leake, F.C.O. The programme included pieces by Bach, Rheinberger, Smart, Mendelssohn, Niels Gade, Handel, Haydn, and Gounod.

HIGH WYCOMBE.—On the 12th ult. the Choral Association gave their first Concert. The programme included Overture "Rosamunde" (Schubert), Pianoforte Concerto in G minor (Mendelssohn), two movements from Delibes's Suite *Sylvia*, *Hymn of Praise* (Mendelssohn), and songs by Handel and Gounod. The principal vocalists were Miss Charlotte Hanlon and Mr. Lawrence Fryer. Solo violin and leader of orchestra, Mr. S. D. Grimson. Conductor and solo pianoforte, Mr. J. G. Wrigley.

JUNCTION.—The Junction Co-operative Society held their Annual Party and Concert on Saturday, the 10th ult. The Huddersfield Arion Prize Party—Mr. Threapleton, Mr. Ackroyd, Mr. Burnley, and Mr. Stott—were engaged for the occasion. Their singing produced a very favourable impression upon the audience. Mr. Dickin Whitehead acted as accompanist.

LINCOLN.—Mr. Barraclough gave his forty-seventh Concert in the Masonic Hall on the 19th ult. The performers were Madame Clara Samuelli, Miss Florence Hoskins, Mr. Orlando Harley, and Mr. Santley; solo violin, Miss Anna Lang; solo pianoforte and accompanist, Mr. Sidney Naylor. The Concert was most successful.

MAIDENHEAD.—The Philharmonic Society gave their first Concert of the season in the Town Hall on the 13th ult., before a large audience. The chief work in the programme was Mendelssohn's *Hymn of Praise*. The principal vocalists were Miss Hanlon and Mr. Freyer; leader of the orchestra, Mr. Grimson; Conductor, Mr. J. G. Wrigley, Mus. Bac., Oxon., who also played Mendelssohn's G minor Pianoforte Concerto.

MANCHESTER.—Mr. John Towers delivered an interesting Lecture on "Some Lancashire-born Musical Worthies," in the Association Hall, on the 9th ult. Sir Wm. Cunliffe Brooks, Bart., M.P., presided, and the vocal illustrations were sung by Madame du Pré, Miss Maude Yates, Mr. Thos. Allen, Mr. H. Warren, and Mr. J. W. Maltby. Mr. Herbert Yates presided at the pianoforte.

MARGATE.—A new choir organ has been added to the instrument in St. Paul's Church, by Messrs. Brindley and Foster, of Sheffield. It was opened at a special service on the 2nd ult., and on Tuesday, the 6th ult., two Recitals were given by Dr. J. F. Bridge, of Westminster Abbey.

PECKRIDGE.—On Thursday, the 8th ult., Mr. J. R. Walters gave an Organ Recital upon the new organ erected in the Parish Church by Bishop and Son. The programme consisted of works by Handel, Mendelssohn, Schubert, Baisie, Silas, Guilmant, and Lemmens.

SYDNEY, N.S.W.—On October 11 a Concert given by the Y.M.C.A. Musical Society, in the hall of that institution, showed a distinct advance on their previous efforts, such as it cannot be other than a pleasure to record. The chorus is only about fifty strong, but the voices are clear and true, and the parts well balanced; and Mr. Noble, the honorary Conductor, is to be complimented on the fact that his band of singers perform their duties with intelligence and taste. Of the various glees, &c., heard during the evening, the best rendering

was given of two old Madrigals—namely, "Since first I saw your face," by Ford, and Festa's "Down in a flowery vale." Barnby's "Silent night," Von Wartensleben's "Wanderer's night song," Barnett's "It was Earl Haldan's daughter," Hatten's "Summer eve," Walter Macfarren's "You stole my love," and "The Vikings," by Eaton Faning, were the other contributions of the Society, the performance generally being very creditable. The Society was assisted by Mrs. Innes and Mr. W. J. Rodd as vocalists, Miss Menina Paige as pianist, and Mr. Augustus Gehde as accompanist and organist.

TENBURY.—The Musical Society gave the second of its two annual Subscription Concerts, on Thursday, the 8th ult. The programme was of a miscellaneous description, selected with admirable taste, and was characterized by a happy variety. In the first part of the programme three numbers from Handel's Oratorio *Solomon* were chosen. The Overture was exceedingly well played. The first part of the programme was brought to a close by the performance of Dr. Bridge's setting of "The Song of St. Francis of Assisi." A special word of praise is due to Miss Willis for her excellent interpretation of the very important and difficult solo which runs through the work, and which, perhaps, is its most pleasant feature. The second part of the programme consisted of Weber's *Three Seasons*—solists, Miss Matthews, Mrs. Claxton, Messrs. Fleming and Morris; Flautist's song "Sleep on, dear love," sung by Mrs. Hunt; the part-song, "I lov'd her," by Hatten, performed by Messrs. Williams, Fleming, Miles, and Morris (encored); a flute solo, selections from *Lucia*, by Donizetti, Mr. Jones; two choruses by Mendelssohn, "The harvest field" and "Why listen to the carols?" a song composed by Mr. W. J. Lancaster, "Shall I, wasting in despair" (first time), sung by Mr. Fleming; Schumann's part-song "The boat," very effectively rendered; Gluck's Ballet music from *Iphigenia in Aulis*; and an arrangement of the National Anthem by the Rev. W. Claxton. The Rev. J. Hampton conducted with energy and efficiency.

TREDGAR.—The eleventh course of Lectures for the session 1888-89 was opened on Thursday, the 1st ult., at the Temperance Hall, by Mr. Sinclair Dunn and Miss Susetta Fenn, Miss Golding presiding at the pianoforte with her usual skill and efficiency.

WELLINGTON, N.Z.—The last Concert of the ninth season of the Harmonic Club was given on September 29, when the programme included Lloyd's *Song of Builders*, Alice Mary Smith's *Song of the Little Bunting*, and Stanford's *The Revenger*. The latter work was admirably given notwithstanding its difficulty, and created such genuine enthusiasm that it is to be repeated at the next Concert of the Society. The Concert was, as usual, under the direction of Mr. Robert Parker, and Mr. McDuff Boyd led the orchestra.—A Musical Festival is to be held here before Christmas, being the first of the kind attempted in the Colony. Mendelssohn's *Elijah*, Handel's *Israel*, and Sullivan's *The Golden Legend*, together with a selection from Wagner, and several miscellaneous instrumental works will be included in the scheme. An excellent chorus of 150 voices has been formed, and good progress has already been made with the various works. The orchestra will number about forty-five performers. The whole will be under the direction of Mr. Robert Parker, Organist of the Cathedral and Conductor of the Harmonic Society.

WEST HARTLEPOOL.—A Concert was given on the 6th ult. in the Armoury. The works performed were Mendelssohn's *Motet*, *Hear ye, ye*, and J. F. Barnett's *Building of the Ship*. Miss Arthur (Darlington), Miss Dew (Wolverhampton), Mr. Holbert (Hagyard (Cambridge), and Mr. Lucas Williams (London) were the principals. The band and chorus of the Philharmonic Society, assisted by several members of Amer's Newcastle Exhibition Band, consisting altogether of some 100 performers, were under the baton of Mr. J. F. Hard, the Hon. Conductor of the Society. The choruses, "Thus with the rising of the sun" and "The prayer is said," were redemanded. The whole Concert was very successful.

ORGAN APPOINTMENTS.—Mr. Charles M. Taphouse, Organist and Choirmaster to St. Mary Magdalen Church, Oxford.—Mr. E. F. Barnes, to St. Paul's, Kilburn.—Mr. Frederick W. Doe, Organist and Choirmaster to St. Paul's Church, Wimbledon Park, S.W.—Mr. Charles S. Craddock, Organist and Choirmaster to the Parish Church, Clonmel.—Mr. W. J. Hutchins, Private Organist to the most noble the Marquis of Breadalbane, Taymouth Castle, Kenmore, Perthshire.—Mr. James Lilley, Organist and Choirmaster to Christ Church, Bermondsey.—Mr. T. Stancliffe, A.C.O., Organist and Choirmaster to Kelvingrove Church, Glasgow.—Mr. John Banning, Organist and Choirmaster to St. Mary's, Redditch, near Manchester.

CHOIR APPOINTMENTS.—Mr. Warwick W. Bartlett (Altus) to Curzon Chapel, Mayfair, W.—Mr. J. Talbot (Bass), to Church of the Sacred Heart, Kilburn.—Mr. George T. Freeland (Tenor), to Curzon Chapel, Mayfair, W.—Mr. W. H. Stevenson (Bass), to St. Alban's, Holborn.—Mr. F. St. John Lacy, to Farm Street, Berkeley Square, W.—Mr. W. J. Westwood (Bass), to Curzon Chapel, Mayfair, W.

DEATHS.

On the 5th ult., at Brighton, EMMA JANE, widow of the late CHARLES LEWIS GRUNISEN, F.R.G.S., sometime music critic of the *Athenaeum*, in her 73rd year.

On the 8th ult., at Tooting, MARCELLUS HIGGS, Member of the Court of Assistants of the Royal Society of Musicians, aged 62.

On the 9th ult., at Margate, THOMAS THORPE PRED, aged 63.

On the 10th ult., at Bologna, JOSEPH TAMPLINI, late Bandmaster of the Hon. Artillery and of the Commissionaires, aged 71.

On the 10th ult., at Chester, WILLIAM WAIT, aged 61, for 32 years a Lay Clerk in Chester Cathedral.

On the 12th ult., at 63, Tulse Hill, Brixton, HELEN, the beloved wife of FREDERICK LUCAS, aged 59, for some years a Professor and Associate of the Royal Academy of Music.

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SPECIAL NOTICE.

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